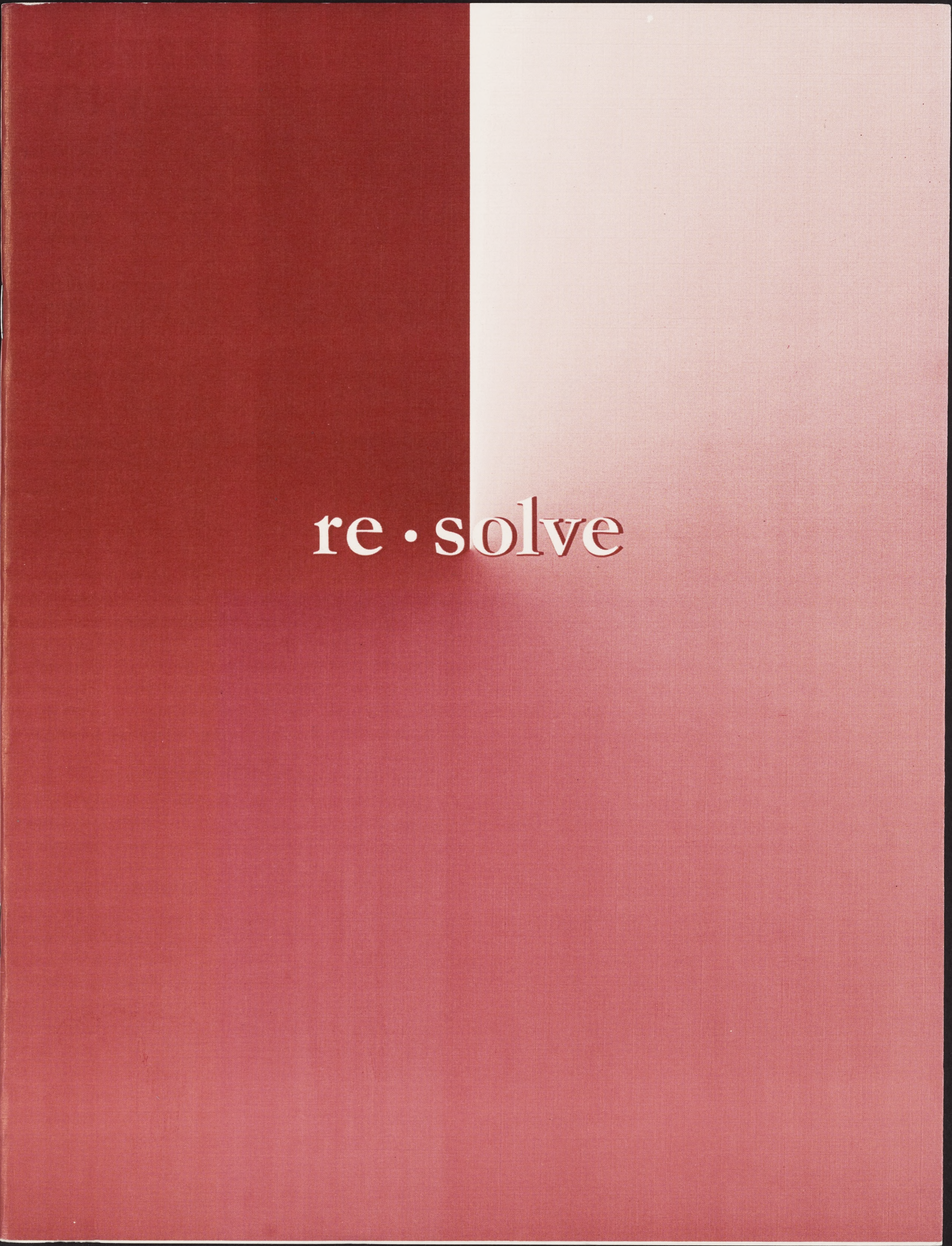


re · solve

re • solve

SAMAHANG PILIPINO CULTURAL NIGHT
ROYCE HALL
MAY 19, 2001

GREETINGS

To our Family and our Community,

On behalf of Samahang Pilipino, our board is honored to welcome you to the celebration of the twenty-fourth annual Samahang Pilipino Cultural Night. Tonight marks the culmination of our work as a student advocacy group in addressing the concerns of Pilipinos not only here on the UCLA campus, but for the larger Pilipino community throughout the nation and world. Our ongoing mission for Samahang Pilipino is to continue the fight for the liberation of all people by connecting the social injustices that transcends borders and is existent throughout the world. As we share our experiences with you tonight at the landmark building of UCLA, we do so in an environment that continues to close its doors to Pilipinos.

Our theme, "re• solve," is a reflection of our struggle to reclaim our true history which has been plagued by multiple periods of colonial rule. As we continue to exist in an institution which is perpetuating the same colonial process through our education, we as students have empowered ourselves to take ownership of our educational experience here at UCLA by redefining our vision of Education: empowering ourselves to make our educational experience more relevant towards the needs of our community. This process has led us to the creation of our most rewarding educational program of the year, Samahang Pilipino Cultural Night. With the lack of a Pilipino Studies curriculum, we continue to do the work of the University in educating the campus community of our culture and history. However, through this community process, memories are made, friendships are created, and we continue the process to re • solve our history. We must remember our responsibility to continue the progress that our ancestors have made to make it possible for all of us to be here today. Let us remember that there have and continue to be repressive policies (Proposition 21, 22, 187, 209, 226, 227) that have negated the gains we have made as a society. The history of activism and coalition building on this campus continues to gain momentum as we see a clearer picture of a societal structure that threatens our very existence as cultural beings. Tonight we show our resistance to the forces which attempt to silence our voices. Tonight we will honor and remember the struggles of our people. Tonight we give thanks to you, our ancestors, for the sacrifices you have made for your children...this night is dedicated to you.

In Love and Solidarity,
Merrick Pascual
2000-2001 Samahang Pilipino President

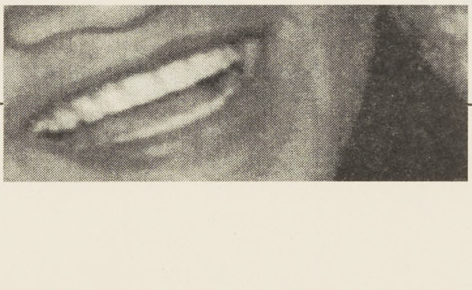
To our Family,

Welcome to Samahang Pilipino Cultural Night 2001, "re • solve." Tonight's festivities did not begin when we first started preparing for this show nor will it end after months of hard work and dedication with this show. It began 24 years ago with a celebration of culture and education and will continue on for generations to come. It is one common cause that we devote ourselves to this night and that is for the simple act of sharing. It is this avenue that PCN provides that allows for the interaction of hundreds of Pilipinos and the gift of cultural education and awareness that can't be bound to this night alone. It is the sacrifice and strength that have been passed along to us from those who came before us. It is this that we share with you tonight and what we hope to continue through our younger brothers and sisters.

The title of this year's SPCN, "re • solve," begins with the exploration of the relationship between supernatural spirits and our Pilipino ancestors and leads us to its transcendence through colonization and other foreign influences. By studying how this spirit affects us now, we as Pilipino-Americans can more fully understand our Pilipino identity. By no means do we try to define Pilipino identity, but instead we hope to offer you, through our show, a motivation to look within ourselves and to decide for ourselves what being Pilipino means. In addition, we aren't trying to say that all of these influences aren't a part of our existence today. We can, however, internalize each element, and define it according to us. It is this "reevaluation" and corresponding personal "solution" that will bring us closer to understanding our identity as Pilipino-Americans. Tonight we will explore this spirit in a few of its many forms. We will see its presence in our roots and its undeniable influence on us today. Our identity is however we want to define it and that relates to our spirituality.

Without all of you, we could not begin this evaluation process because, without question, you are important influences of who we are and why we're here. Our efforts would simply be worthless without your support. I thank you, on behalf of the entire PCN cast, for sharing with us a beautiful heritage. You have been our motivation and tonight we dedicate our performance to you.

Thank you for your inspiration,
Coco Penetrante
2000-2001 Samahang Pilipino Cultural Night Coordinator



PROGRAMME

ACT ONE

"Bayan Ko"

Speeches

Coco Penetrante
Merrick Pascual

American Vignette: "Confusion"

Spanish Vignette: "Fear"

Choral
BALSE
TIMAWA
BULAKLAKAN
Rondalla Song*
MAGLALATIK
PANDANGGO
OASIWAS
Choral Innerlude*

Muslim Vignette: "Faith"

MUSLIM DANCE
BLOCK

ACT TWO

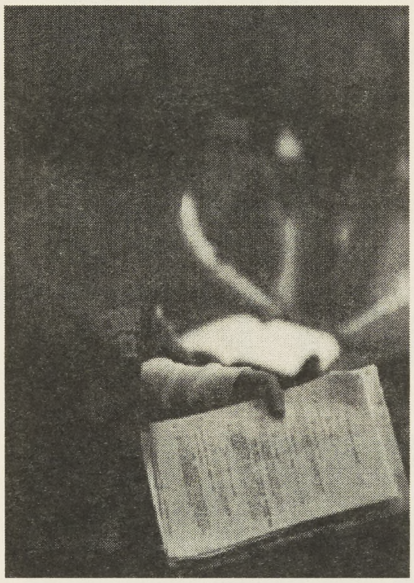
Indigenous Vignette: "Respect"

BENDIAN
SALIDSID
PAGDIWATA
TADOK
GINUUM BANOG
KADAL SAMAHANG

Modern

Resolution

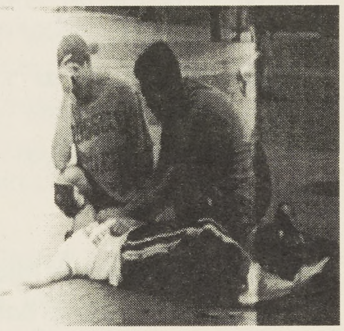
There will be a brief intermission between acts



WRITERS

American: Peachy Pascual
Spanish: Edgar Mendoza
Muslim: Peachy Pascual, Eric Tandoc
Indigenous: Jennifer Limbo
Resolution: Aura Baldomero

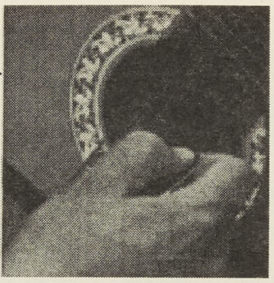
Contributing Writers
John Aquino, Mavel Devera, Theo Apostol



CAST

(in alphabetical order)
Marissa Andres
Aki Aquino
Lady Ann Ballecer
Abigail Brucelo
Christopher Diaz
Jerry Gonzales
Kevin Gruezo
Cheryl Mercado
Tesz Millan
Norman Pasion

Script Coordinator: Jennifer Limbo
Script Assistant Coordinator: Charisse Nini
Directors: Dom and Saachiko Magwili



MUSIC

Tinig ng Samahang

Tinig Ng Samahang, more affectionately known as Choral, had its humble beginnings in the early 1990s under the student direction of Rex Sampaga. At its earliest beginnings, Tinig was just a group of talented individuals who came together for the sole purpose of singing the Pilipino and American anthems for Samahang Pilipino's annual Pilipino Cultural Night. Choral was not officially recognized as "Tinig Ng Samahang" until 1994 when it won "Best Costume" at UCLA's Annual Spring Sing. At UCLA's Spring Sing 1995, Tinig went on to win "Best Ensemble." As the years progressed, and as Spring Sing and Christmas caroling became part of Tinig's performance routine, the existence of Tinig went from a month of practicing before PCN to a year-round program. What makes Tinig Ng Samahang so unique is the fact that it exists; whereas most Pilipino Cultural Nights lack their own choral group, Samahang has one that has become award-winning and also renowned for performing for President Bill Clinton. More importantly, what has come to be affectionately known as "choral withdrawal" for the members of Tinig is a testament to the hard work and dedication put forth by the individuals within Tinig as well as the life-long bonds that are formed therein.

Singers

Princess Acacio, Pamela Almeda, Art Ambrosio, Cynthia Antonio, Giselle Aquino, Jay Arbolario, Marie Arevalo, Aura Baldomero, James Bartolomé, Ronald Bautista, Pia Bueno, Genevieve Cabanilla, Abby Camaya, Bryan Cardenas, Crystal Carillo, May Lynn Castillo, Richelle Chuatuan, Catherine Cocjin, Meredith Curry, Kristina Dee, Noel Espejo, Elizabeth Estrada, Victor Fernandez, Bret Galeste, Jonathan Garcia, Sheryllene Go, Jonathan Gorospe, Mark Lagrimas, Diane Lee, Eleanor Lipat, Jonathan Magat, Ed Miculob, Amalia Miller, Maricar Montano, Jason Notario, Richard Quitasol, Jacqueline Rivera, John Samson, Lauren Santiago, Adeste Sipin, Steve Sun, Joy Szymanski, Clement Tagle, Jason Torres, Mary Ann Valiente, Garrett Viste, Jonathan Wandag, Jackie Yu

Choral Director James Bartolomé; **Choral Assistant Director** Genevieve Cabanilla

orchestra

This year's UCLA Samahang Pilipino Orchestra, conducted by Jonathan Wandag, continues the original-music tradition of PCN. The musicians vary from current UCLA students to alumni to non-UCLA students, most of whom make it a point to return year after year. Due to the talented mixture of its musicians, orchestra can often be found jamming to blues, rock, and jazz in their spare time. In the past, orchestra has been known for their renditions of classic PCN love-songs as well as their disco versions of popular OPM songs. For the third year in a row orchestra's theme is "Party In the Pit!"

UCLA Students Jay Arbolario, James Bartolome, Crystal Carillo, Judith Felipe, Joe Gamboa, James Macion, Keric Menes, Amalia Miller, Laurie Morales, James Natividad, Grace Regullano, Paul Rigor, Garrett Viste)

Ringers Brian Bautista, Jeff Buenjemia, John Buenjemia, Jessica Buenjemia, Ivan Elises, Jessica Felipe, Ken Galera, Rigel Galera, Keith Menes, Kevin Menes, Ken Mindoro, Ken Pamatmat, Erwin Pascua, Mark Punzalan, Loren Que. Mike Trias

Coordinator Nicole Llido; **Conductor/Orchestrator/ Composer/Arranger** Jonathan Wandag; **Composer/Arranger** Pia Bueno and Douglas Martinez

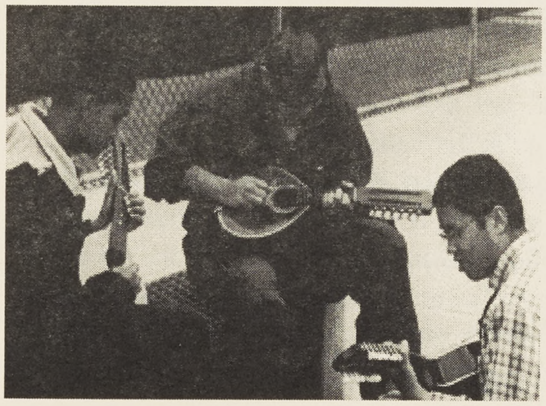
Indigenous Ensemble

Traditionally, indigenous music is performed during weddings, healing rituals, courtship, and wartime. Prevalent throughout the Southern Philippine tribal culture are instruments such as the skinhead dabakan drum, the deep sounding agongs, the far-reaching gandingan, the melodic kulintang, and the babandir to keep tempo. This year we will be performing Tiboli, Yakan, and Sagayan pieces among others to accompany the Muslim vignette and the Traditionalist and Muslim suites.

Aura Baldomero, Jonathan Gorospe, Eleanor Lipat, Jesse Pasag, Rex Sampaga, Mary Talusan, Patrick Tanega

Rondalla

Rondalla is the native string ensemble of the Philippines, and it consists of plectrum instruments such as the bandurria, laud, octavina, mandola, guitarra, and the double bass. Although Spanish in origin, notably in plucked string ensembles like estudiantina that were popular in the 18th century Europe, the rondalla's development, functions, repertoire, and instrumentation are distinctly Filipino. The Filipino not only modified the appearance and accoustical design of the European models, but also developed them to have a wider range, greater versatility, and more resonance. Sariling Himig is UCLA's rondalla. It's players are comprised of present UCLA students and past alumni who seek artistic asylum in this madness called PCN.



Eric Buyayo, Peter de Guzman, Jay Esguerra, Judith Felipe, James Natividad, Noel Nini, Paul Rigor, Garrett Viste

RURAL

Perhaps the best known and closest to the Pilipino heart are the dances from the rural Christian lowlands: a country blessed with so much beauty. To the Pilipinos, these dances illustrate the fiesta spirit and demonstrate a love of life. They express a joy in work, a love for music, and pleasure in the simplicities of life. Typical attire in the Rural Suite includes the colorful balintawak and patadyong skirts for the women, and camisa de chino and colored trousers for the men.

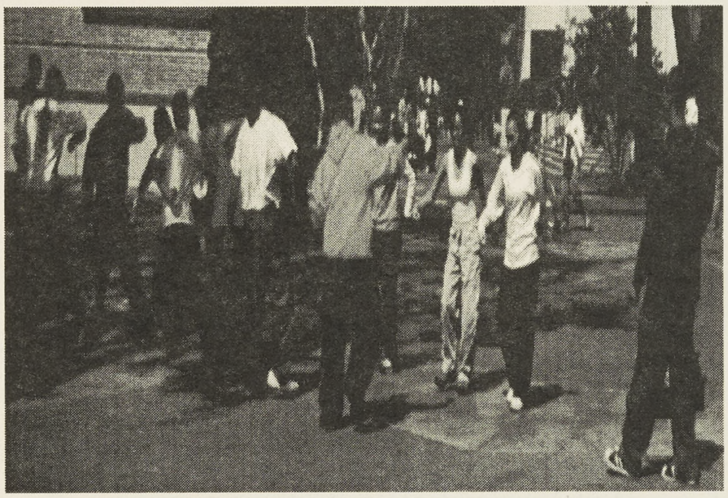
Bulaklakan

The first dance featured in the Rural Suite of Samahang Pilipino's Pilipino Cultural Night is Bulaklakan. The name of this dance comes from the Tagalog word for flower, bulaklak. This dance is a springtime dance done at feast days and festivals, especially in honor of the Virgin Mary during the month of May. Women dance around wearing bright dresses carrying arcs decorated with spring flowers. Performed during the Spanish vignette, it sets the scene for the farmer's festival celebrating the good harvest and the hard work that was put into it. The women with their arcs of flowers come to decorate and prepare the village for the harvest festival.

.dancers
Marcelle Andaya, Jocelyn Bueno, Abigail Camaya, Genevieve Correa, Mavel Devera, Genina Dimalanta, Marie Manlangit, Ruth Matela, Genessee Quizon, Marnelli Tabbada
teachers
Joann Baso, Janet Quindara

Maglalatik

The second dance to be featured in the rural suite is a mock-war dance depicting a battle between the boys and the girls over the latik, the coconut meat residue. Performed at the festival for the farmers, it depicts a scene of merriment and showcases the ancient question of who is better...the boys or the girls? The battle culminates in a resolution and a mutual understanding that we are all one people and we are all equal. This version of Maglalatik is based on the original dance traditionally performed in Biñan, Laguna and as a tribute to the patron saint of farmers, San Isidro de Labrador. Traditionally depicting a fight between the Moros and the Christians is performed in four parts: the palipasan and the baligtaran showing the intense combat, and the *paseo* and the *escaramusa*, the reconciliation. The Moros of this dance usually wear red trousers, while the Christians don blue trousers. All of the men use harnesses of coconut shells positioned on their backs, chests, hips, and thighs.



dancers

James Balagot, Michelle Banares, Randy Bautista, Jenna Buncalan, Lloyd Del Mundo, Jeremiah Lee, Jannice Gorriceta, Jeriel Lorca, Tammy Ledford, Jason Notario, Lauren Manalang, Joseph Ordona, Sherry Modino, Richard Quitasol, Amber Ng, Josh Ragadio, Odessa Nunez, John Samson, Dee Valmores

teachers

Jeriel Lorca and Sherry Modino

Pandanggo sa Oasiwas

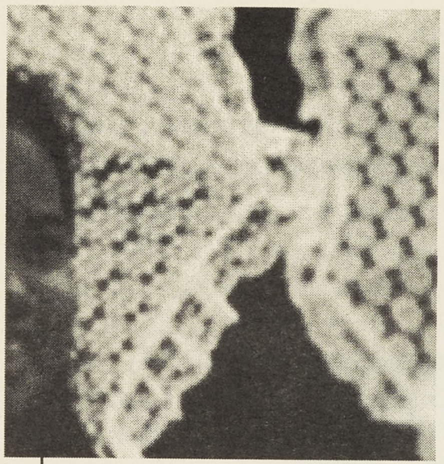
The last of the rural dances is *Pandanggo sa Oasiwas*, a combination of *Pandanggo sa Ilaw* and *Oasiwas*. In this dance couples dance around each other passing the candles back and forth and balancing them on their heads and hands. The dance, traditionally meant to depict the village folk lighting lanterns at twilight to welcome back the fishermen from a long day out at sea, takes on a new twist for this year's PCN. In this PCN, candles are also meant to symbolize the hallucinations of a guilty priest as he has a breakdown and comes face-to-face with his grave sin.

dancers

James Bartolome, Genevieve Cabanilla, Matt Cardona, Sheryllene Go, Vince Cruz, Maureen Lamorena, Phillip Duldulao, Rachele Macahilig, Anthony Fermin, Iya Morelos, Samuel Laranang, Heidi Ochoa, Randy Mendoza, Jackie Rivera, Michael Piano, Joy Szymanski, Eric Tribiana, Liza Trinidad

teachers

Randy Mendoza and Jackie Rivera



MARIA CLARA

The coming of the Spaniards in the 16th century brought a new influence in Philippine life. A majority of the Pilipinos was converted to Roman Catholicism. European cultural ideas spread and the Pilipinos adapted and blended to meet the local conditions. These dances reached their zenith in popularity around the turn of the century, particularly among urban Pilipinos. They are so named in honor of the legendary Maria Clara, who remains a symbol of the virtues and nobility of the Pilipina woman. Maria Clara was the chief female character of Jose Rizal's Noli Me Tangere. Displaying a very strong Spanish influence, these dances were, nonetheless, "Filipinized." Typical attire for these dances are the formal Maria Clara dress and barong tagalog, an embroidered long-sleeve shirt made of pineapple fiber.

Balse

Derived from the Spanish "valse" (waltz), this dance was popular in Marikina, Rizal province, during the Spanish times. Balse was performed after the lutrina (a religious procession), and the music that accompanied the dancers was played by the musikong bungbong (musicians using instruments made of bamboo). Traditionally, the lutrina is usually held when people of a certain community suffer from a long dry season or pestilence of any kind. The participants carry lighted candles, and they pray all along the way with a statue of their patron saint or a crucifix bringing up the rear of the procession. After the procession the participants gather at the house or yard of the Hermana (Sponsor) and bags of food (biscuits, rice, cakes, fruit, candies) are distributed to them. During the refreshments or after it, there is dancing and singing by the people gathered there.

dancers
Rayo Antonio, Nancy De Guzman, James Balagot, Larissa Dizon, Ron Castillo, Angela Escalante, Jay Esguerra, Christine Fabregas, Jeff Ignacio, Kathryn Gopez, Jeremiah Lee, Agnes Manembu, Michael Piano, Rebecca Sweet, Adeste Sipin, Carolyn Vergel de Dios
teachers
Larissa Dizon, Jay Esguerra

Timawa

Meaning "forsaken lover," Timawa is a courtship dance, usually performed by women, and is originated in Lamot, a barrio in Capiz. The story recounts of a man and a woman, both timawas, who met at a social gathering and became acquainted with each other. In the course of their conversation, they discovered that they both had the same misfortune; therefore, turning to each other for sympathy and comfort.

dancers
Precy Acacio, Giselle Aquino, Catherine Dela Cruz, Diane Dela Cruz, Suzanne Dela Cuesta, Camille Denoga, Toni Oasay, Peachy Pascual, Marife Ramos, Candice Regalado
teacher
Giselle Aquino

IGOROT

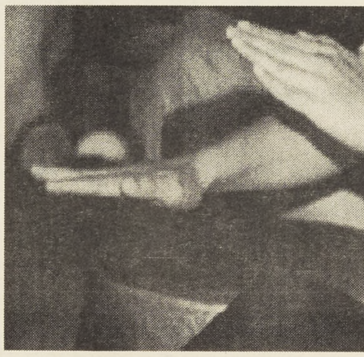
The mountainous Central Cordillera region of Northern Luzon is also known by the term "Philippine Skyland." Inhabiting this rugged terrain are six ethno-linguistic tribes known as the *Ibaloy, Kankanay, Ifugao, Kalinga, Apayao,* and *Bontoc.* They prefer to be called by their respective tribal names rather than the collective term *Igorot,* which was first used by the Spaniards and later by Christian lowlanders. This homogeneous group, unfazed by the Spanish colonization, is recognized by their common socio-cultural traits. They hold common religious beliefs, generally nature-related, and make propitiatory offerings to *anitos,* or household gods. Among these people of the Cordillera, dance continues to be an expression of community life that animates the various rituals and ceremonies. It serves for self-edification of the performers and entertainment for the spectators. They dance to appease their ancestors and gods to cure ailments, to insure successful war-mating activities, or to ward off bad luck or natural calamities. They dance to congregate and socialize, for general welfare and recreation, and as an outlet for repressed feeling. They also dance to insure bountiful harvests, favorable weather, and to mark milestones in the cycle of life.

dancers

Anna Alcantara, Aleessa Atienza, Randy Bautista, Venise Borlasa, Zara Bukirin, Ryan Bulatao, Marline Bulygo, Patrick Carpizo, Roy Cervantes, Greg Cordero, Marcie De La Cruz, Andy Deluna, Gil Gatchalian, Chris Hagar, Emily Ignacio, Lara Javate, Krysta Landas, Jeriel Lorca, James Macion, Henry Magalong, Marie Manlangit, Edward Miculob, Claude Nadal, Jennifer Ocampo, Coco Penetrante, Citadelle Priagula, Hadith Ramos, Joy Refuerzo, Lauren Santiago, Barbie Santos, Elijah Sugay, Steve Sun, Eric Tandoc, Jason Torres, Louie Tortuya, Jonathan Wandag, Jason Yap, Jacqueline Yu

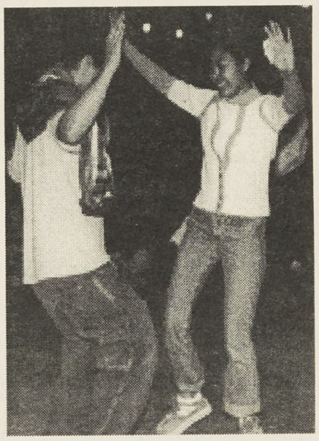
teachers

Ryan Bulatao, Marline Bulygo, Marie Manlangit, Barbie Santos, Jonathan Wandag



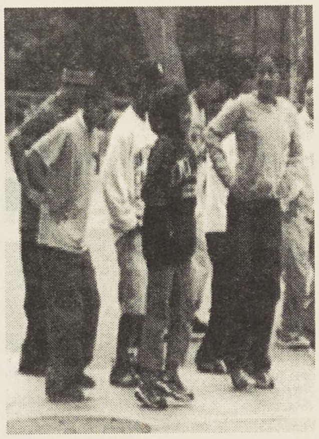
Tadok

This dance consists of six or more men beating the gongs in unison to produce a rhythmic sound and dance in a semi-circular fashion. The females dance freely in front of the men beating the gongs. The beating of the gongs is called "Pattong" and the act of dancing is "Tadok." Tadok is a festive dance of joy for any success in the various fields of modern-day endeavors, such as the celebration of the Bodong (Peace Pact), entertainment of promising guests in the village, a victory dance during those early days of tribal warfare, a homecoming, or the academic achievements of boys and girls. For example, during those days of tribal wars, the "Pattong" celebrated the "Datum", a brief but significant ritual by which a young warrior was formally recognized and admitted into the society of the brave. >For this variety of performing art, the "Salidummay", a native chant of joy, may punctuate the dancing from time to time. During the long years borne by the "Dannayan or Assaydu", a victory song after headhunts, would intersperse the dancing during the celebration of the "Datum".



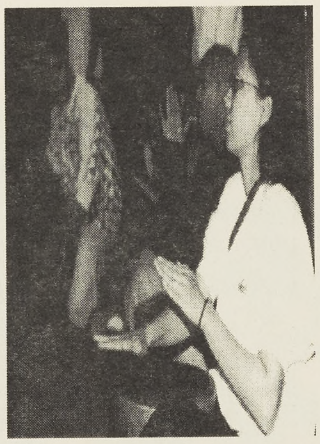
Salidsid

This dance consists of six men in a kneeling-down position with the gongs suspended upon their laps. With the open palms of both hands, they beat the gongs in unison to produce a peculiar rhythmic sound. By means of the "Allap", a piece of brightly colored cloth, a pair, male or female are designated to the dance by the "Mangallap", a pair, a man and a woman assigned to pick the dancers. The "Tupayya" is usually a wedding festival dance. The act of dancing is "Salidsid". First, the newly wedded couple would be selected to dance first. Then the parents and the relatives of both parties would then be selected to dance. This wedding festival is also an occasion for a courtship. A young man who is given the "Allap" would make a silent request that a maiden of his dream be selected as his dancing partner. After dancing a few rounds, the young man offers his right hand to his partner for a handshake, which signals the other dancers to take order. If the maiden accepts the offered hand for a handshake, this is a ray of hope for the love proposal. If the maiden simply places the "Allap" on the proffered and leaves the dancing area, her actuations are equivalent to saying, "You better forget it".In this year's PCN, Salidsid represents a rooster and a hen at play.



Bendian

This dance consists of the community forming concentric circles with some rotating clockwise and counterclockwise. The bendian dance is a dance of the recently deceased, and is a dance of endurance for the gods, which can last for three days. Often, certain hand gestures by the dancers symbolize "offerings to the gods," "flying," "carrying the harvest" and so forth.

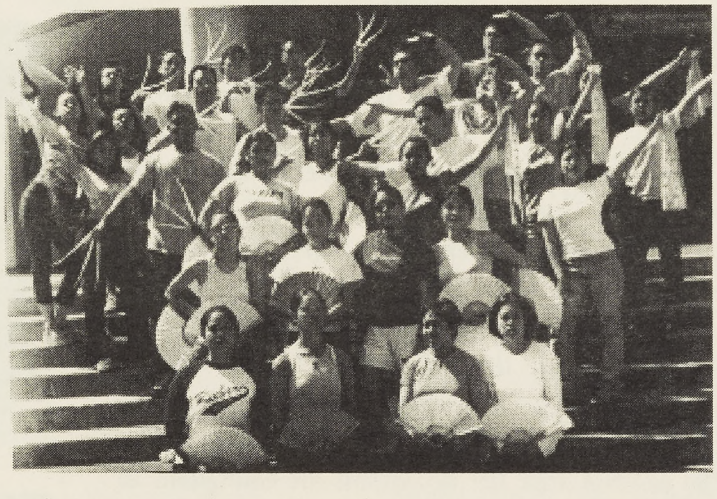


MUSLIM

The dances of the Muslim Suite, or commonly referred to as Moro Suite, hail from the southern-most region of the Philippines, Mindanao, where the highest concentration of Islamic Pilipinos reside. A Pilipino dance regime, known as the Bayanihan Philippine Dance Troupe, commissioned by former President Marcos, presented dances of these regions. The Bayanihan style has become the basis of staged performances of Muslim dances, although highly controversial, and carries over to the presentations of Pilipino Muslim culture by Philippine Performing Arts Companies.

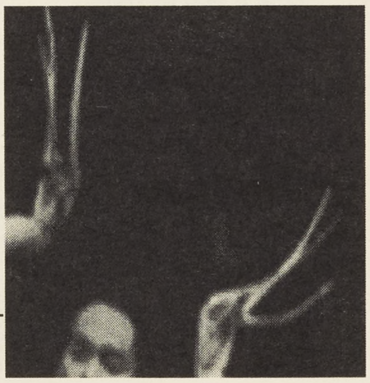
Viewed in the context of its original settings, Muslim dances vary from island to island in the Mindanao Archipelago, in stark contrast to the "standardized" Muslim style presented by Bayanihan and most professional Philippine dance companies. Theatrical productions of Muslim dances are often hierarchical, with representations of royalty including princes, princesses, and their slaves. Muslim Suite 2001 seeks to shift paradigms away from this common practice. Much of the choreography showcased in the Muslim Suite are fabricated and original, but were derived from existing dances, although not widely known.

Four elements are depicted in Muslim Suite 2001: Monkeys, Cocks, Birds, and Wind. These four components are symbolic representations of masculinity, femininity, and spirituality. The fighting sequences, agility, and strength demonstrations are typical of the male dancers depicted by the Cocks and Monkeys, in contrast to the grace and poise presented by the Birds. The fluid movements of the Wind attempts to invoke an emotion of serenity to pacify the conflict that arises between the Monkeys and the Birds & Cocks.



winds

Derived from the dance Mangalay, the fluid and continuous movements represent the calming and life-giving wind. Often integrated into a larger dance known as Vinta, the Mangalay dancers offer additional emotion to an epic performance. Performed by women, they demonstrate signature choreography such as the kini-kini, a way of walking reserved for women of high status.



dancers
Giselle Aquino, Cheryl Cruz, Genevieve Espinosa, Michelle Gonzales, Melissa Hilario, Lia Kopecky, Karina Magsino, Lynda Manalang, Robyn Ramelb, Barbie Santos, Charisse Soriente, Eileen Vinas
teachers
Karina Magsino, Eileen Vinas

birds

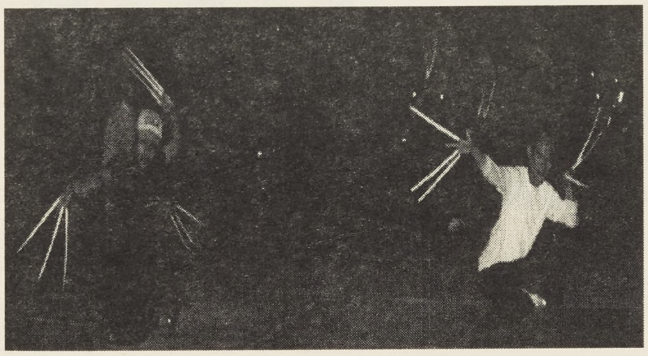
The T'boli Tribe of Mindinao depicts a revered and mythical bird of grace and agility in a dance known as Blit B'laan. Twisting movements and flexibility are common to the choreography of this dance. The female cast also makes use of the Malong, a traditional tubular attire, carrying it between their teeth and wrapped around the body.

dancers
Aimee Anievas, Catherine Avendano, Clarissa Avendano, Joann Baso, Emie Cornejo, Maureen Lamorena, Janet Quindara, Janice Quindara, Genessee Quizon, Pia Paloma, May Reburiano, Lourdes Salvador
teacher
Genessee Quizon

monkeys

Langka Baluang depicts the antics of angry monkeys. Martial arts and quick movements are typically choreographed into the dance. The portrayal of monkeys is taken from an epic story originally from India known as The Ramayana.

dancers
Jay Besina, Gil Gatchalian, Samuel Laranang, Alex Morga, Jason Ordonez, Sebastian Sugay, Garrett Viste, Jason Yap
teacher
Samuel Laranang



cocks

The depiction of cocks is influenced by choreography of several dances. Strength movements and fighting sequences are integrated into this component, which is reminiscent of Barong Talo, a dance of conflict between hawks and cats.

dancers
Terence Cordero, Fred Dizon, Christopher Fabian, Bret Galeste, Kevin Gueco, Emerson Lego
teacher
Samuel Laranang

TRADITIONALIST

Pockets of cultural minorities live in the style of their forbearers in the hills and mountains throughout the Philippine Archipelago. The hillside and interior of Mindanao in the southern part of the Philippines are inhabited by non-Christian Pilipino tribes, whose culture and animistic beliefs predate both Islam and Christianity. Dance for them is a basic part of life, still performed essentially "for the gods." As in most ancient cultures, unlike the Muslim tribes in their midst, their dances are nonetheless closely intertwined with ceremonials, rituals, sacrifice, and life.

Ginuum Banog

Ginuum Banog is a contemporary dance created for the UCLA Samahang Pilipino Cultural Night 2001. This original dance is itself inspired by many traditionalist bird dances. The name Ginuum is taken from the Bagobo's Ginuum ritual performed every 13th moon known as "Familac Manobo" in which the dancers dance to appease their indigenous gods. The word Banog has its origins from the Higaonon (a Manobo subgroup) Binaylan Banog in which hunters hunt the hawk. The dance Ginuum Banog itself incorporates not just movements from the Lawin Lawin and Binaylan Banog, but it takes movements from the Igorot Dance Paypayto. The dance is in 3 parts: the flight of the eagles, the hunt, and the culmination of the fight between the hunter and the birds to the death of the bird.

eagle dancers
Fred Dizon, Jonah Lalas, Vince Magistrado, Rene Quon, Sebastian Sugay

hunter dancers
Roy Cervantes, Peter DeGuzman, Charleson Del Rosario, Phillip Duldulao, Bret Galeste

teachers
Roy Cervantes, Bret Galeste

Kadal Samahang

Kadal Samahang is a contemporary dance created for the UCLA Samahang Pilipino Cultural Night 2001. This original dance is inspired by both traditional and contemporary dance. The name Kadal Samahang is taken from the T'boli Kadal dances and the literal meaning of samahang. In this dance, we incorporate movement from Kadal Taho, Kadal Blelah, Binaylan, and jazz. In this dance, we portray the preening of the "blelah" and introduce the wounds of the "taho" which will play a big role in the actual script.

Kadal Blelah is a dance in which T'boli birds preen themselves to attract mates.
Kadal Taho is a dance in which T'boli birds help a wounded bird.
Binaylan is a dance in which the mother hen protects her chicks from the hawk.
Samahang is a tagalog word meaning "to join, to include..."

dancers
Chrisma Agcaoili, Larissa Dizon, Gayle Espinosa, Jennifer Garcia, Crisette Leyco, Isabel Lim, Michelle Manimtim, Nicole Nazemi, Joanne Orozco, Monica Simeo
teacher
Nicole Nazemi

Pagdiwata

The Tagbanuas of Palawan perform this dance to show gratitude for a good harvest and to implore continued protection and favor from the deities.

dancers
Athena Advincula, Daisylyn Barcelona, Cheryl Lynn S. Buenaventura, Armine Dela Cruz, Dalisay Estrada, Sheryl Mariano, Melanie Pascual, Anna-Lia Quinio, Cynthia Rabuy, Jonah Ramon, Cheryl Singzon
tappers
TJ Cordero, Charleson Del Rosario, Henry Magalong, Marlowe Paraiso, Steve Sun, Louie Tortuya
teacher
Daniel Cavaltera

MODERN

The Philippine-American culture would not be complete if its influences did not extend to the present. Modern attempts to communicate how our Pilipino roots take hold in a new generation's interest and hobbies while at the same time still able to preserve our unique identity. Through mainstream music and dance, we strive to become symbols of both unity and individuality, modernization and tradition, signs of a firm message and a true talent. Modern has played a vital role in PCN to capture the essence, in a contemporary setting, of the diversity and dynamics of our heritage.

coordinators
Dennis Caindec
Ira Nacino

choreographers
Allan Benitez
Dennis Caindec
Rachel Calderon
Michelle Castelo
Ira Nacino
Gerard Besina

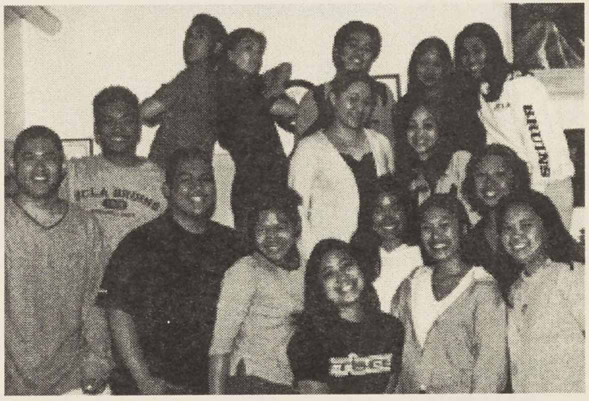
guest choreographers
Noel Alday
Gene Ringpis

Dancers
Catherine Avendano
Allan Benitez
Gerard Besina
Ryan Bulatao
Dennis Caindec
Kevin Cajiles
Rachel Calderon
Michelle Castelo
Meredith Curry
Caesar La Costa
Tamara Ledford
Fernand Macam
Maricar Montano
Ira Nacino
Rowena Ocampo
Merrick Pascual
Christine Regalado
Tiffany Reyes
Jason Torres
Carolyn Vergel-De Dios

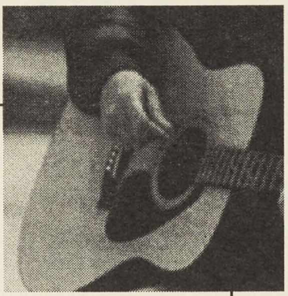
PCN COMMITTEE

PCN Coordinator	*Coco Penetrante*
PCN Assistant Coordinator	*Odessa Nunez*
Financial Coordinator	*Jason Ordonez*
Music Coordinator	*Pia Bueno*
Music Assistant Coordinator	*Garrett Viste*
Orchestra Director	*Jonathan Wandag*
Orchestra Coordinator	*Nicole Llido*
Orchestra Ass't Coordinator	*James Natividad*
Choral Director	*James Bartolome*
Choral Assistant Director	*Genevieve Cabanilla*
Rondalla Coordinator	*Peter DeGuzman*
Rondalla Ass't Coordinator	*Pamela Almeda*
Indigenous Coordinator	*Jonathan Gorospe*
Script Coordinator	*Jennifer Limbo*
Script Ass't Coordinator	*Charisse Nini*
Script Development	*Edgar Mendoza* *Eric Tandoc*
Script Writers	
American:	*Peachy Pascual*
Spanish:	*Edgar Mendoza*
Muslim:	*Peachy Pascual, Eric Tandoc*
Indigenous:	*Mavel Devera, Charisse Nini, John Aquino*
Resolution:	*Aura Baldomero, Theo Apostol*
Set Designer	*Jason Yap*
Stage Crew	*Jason Ordonez, Cynthia Rabuy*
Designer for PCN Programs	*Tammy Borrero*
Dance Coordinator	*Lourdes Salvador*
Maria Clara Instructors	*Giselle Aquino* *Larissa Dizon* *Jay Esguerra*

Rural Instructors	*Joann Baso* *Jeriel Lorca* *Randy Mendoza* *Sherry Modino* *Janet Quindara* *Jacqueline Rivera*
Muslim Instructors	*Samuel Laranang* *Karina Magsino* *Genessee Quizon* *Eileen Vinas*
Trad. Instructors	*Daniel Cavaltera* *Roy Cervantes* *Bret Galeste* *Nicole Nazemi*
Igorot Instructors	*Ryan Bulatao* *Marline Bulygo* *Marie Manlangit* *Barbie Santos* *Jonathan Wandag*
Modern Instructors	*Dennis Caindec* *Ira Nacino*



SONGS



Bayan Ko

This year, the performance of "Bayan Ko" in lieu of the more traditional Pilipino and American anthems, was a decision made to enhance the overall theme and mood of this year's Samahang Pilipino's Pilipino Cultural Night. As with every PCN, there is an effort to connect the Pilipino-American experience to the Pilipino one and to our homeland. "Bayan Ko" will be sung in an effort to enhance that connection. Written by José Corazon de Jesus during the imposition of Marcos' Martial Law, it chronicles the emotion of the people and their inherent struggle to find their own identity during Martial Law and the trans-national and trans-generational hopes of seeing the Philippines truly and honestly free. We understand that there is no way that we can truly express the emotion of the song, as the reality of it escapes us, but we hope that our rendition will resonate as deeply to you as it did to those who wrote it and who suffered because of injustice.

SAMAHANG ORIGINALS

American Vignette:
"Remember" Benito's Song
"Remember" Erica's Song
"Remember" Reprise
Music and lyrics by Douglas Martinez and Pia Bueno

Spanish Vignette:
"The Haunting"
Music and lyrics by Douglas Martinez and Pia Bueno

"Lawful Fugue" Choral Song
Music and lyrics by Jonathan Wandag

Muslim Vignette
Lyrics by Jerry Gonzales

Indigenous Vignette:
Music by Douglas Martinez and Pia Bueno
Lyrics by LadyAnn Ballecer, Abby Brucelo, and Tesz Millan

Cast Song:
"Take My Hand"
Music and lyrics by Douglas Martinez and Pia Bueno

Bayan Ko
Written by: José Corazon de Jesus

Ang bayan kong Pilipinas,
Lupain ng ginto't bulaklak,
Pagibig ang sa kanyang palad
Nagalay ng ganda't dilag
At sa kanyang yumi at ganda
Dayuhan ay nahalina;
Bayan ko! Binihag ka
Nasadlak sa dusa.

Ibon mang may layang lumipad,
Kulungin mo at umiiyak,
Bayan pa kayang sakdal dilag
Ang di magnasang ma ka alpas;
Pilipinas kong minumutya,
Pugad ng luha ko't dalita,
Aking adhika, makita kang sakdal laya.

Translation

My country, the Philippines
Land of gold and flowers
Love has given her grace and tranquility
And her radiance and loveliness drew
rapacious foreigners
My country, they have imprisoned you
Thrown you into sorrow and despair.

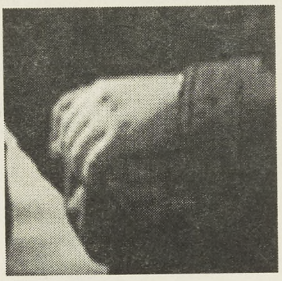
Even birds who freely fly
When caged will struggle to escape
What more of a country endowed with nobility
Would she not strive to break free?
The Philippines, my cherished land
My home of sorrow and tears
Always I dream to see you truly free.

"...I will remember
What I can't see
I feel a spirit . . .
Calling to me . . ."

Orchestral Arrangements by Jonathan Wandag
Indigenous Ensemble Arrangements by Eleanor Lipat and Mary Talusan

Samahang Pilipino Board Members 2000-2001

President	*Merrick Pascual*
Vice President	*Janice Quindara*
Admin. Coordinator	*Jocelyn Bueno* (Summer/Fall) *Joann Baso* (Winter/Spring)
Financial Coordinator	*Jason Ordonez*
PCN Coordinator	*Cornelia Penetrante*



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Community Project Coord.	*Mark Lagrimas*
Recruitment Coordinator	*Roy Cervantes*
Historian	*Joann Baso* (Summer/Fall) *James Balagot* (Winter/Spring)

ACKNOWLEDGEMENTS

African Student Union
American Indian Student Association
Arjay Visaya
Asian Pacific Coalition
Aura Baldomero
Bahay Bidyo
BIBAK Dance Troupe
Campus Programs Committee
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Pam Cysner
Melissa Veluz-Abraham
Concerned Asian Pacific Islander Students for Action
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DJ Kwest
Dom & Sachiko Magwili
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Latin American Student Association
MEChA
Mike Trias
Muslim Student Association
Noel Alday
Pac Ties
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Peter de Guzman
Randy Gomez
Raza Women
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Robert Naples
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Therese Golingay
The Women of Student Government Accounting
    Debra Simmons
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    Georgine Piper
UC Irvine Kababayan
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    Eleanor Lipat
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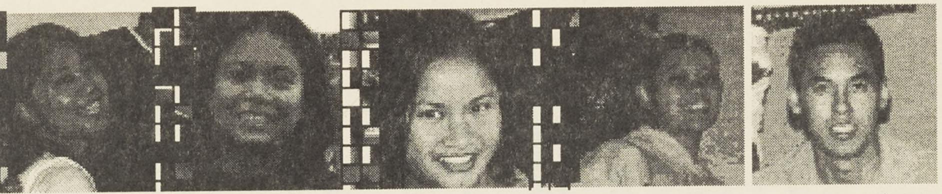
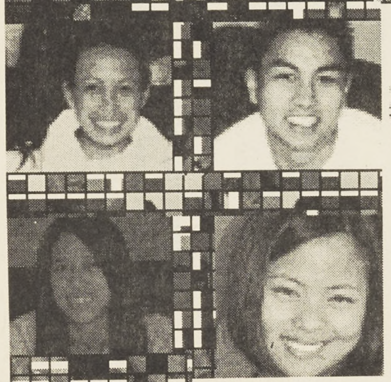
    Ryan Bulatao, General Rep
    Elisa Sequeira, General Rep
Undergraduate Student Association Programming Fund Committee
Vietnamese Student Union
Whitney High School
Wilma Pascual (Peachy's Mom)
and to all those not listed your efforts have not been forgotten...





Lynda Joann Coco Jason Roy

SP

Michele

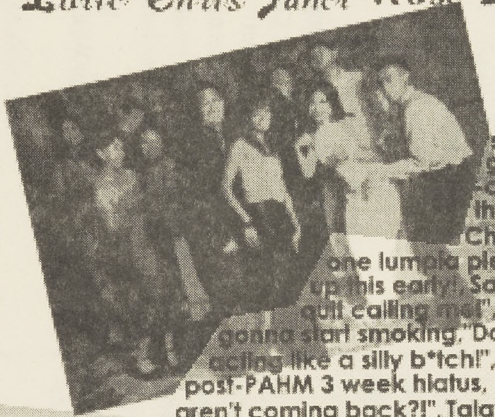
Lorie Chris Janet Rose Lisa

Bret Merrick Ryan

Janice Cat

Jocelyn Cindy Mark James

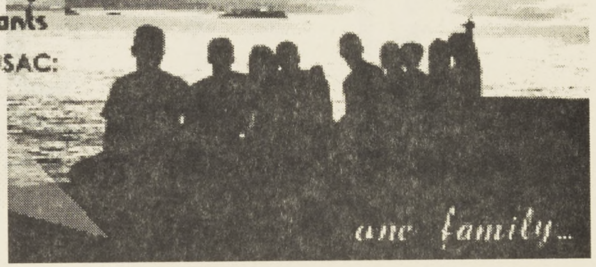
★ Dennis



HERE'S TO:"what's after check-ins?" "when's Merrick comin' back?", Residence Inns w/ 50 people, Redondo Beach, Iron Chef, "Hey Lisa tell us about...", Jerry scars Chris,"Mmm crabs... [with Janice's mallet midair] Where's Mark?", tastes like pineapples, Rosarito, oil spill water, papas and beer, baywatch running babe, bull ridin', Lorie getting us killed by the bus, toilet paper shortages, communal showers herbal essence style, Roy's one of the girls, boom boom chicka boom boom, Joss-blood-curdlin-cockroach-scream, Prenz video- can't believe we're up this early!, Jitterbug (Go Mark!), Karma Chameleon (Go Chris!), Eye of the Tiger, Welcome Reception- one lumpia please, Leadership Exchange- can't believe we're up this early!, Sally Walker, Friendship Games, "Dammit Dennis quit calling me!", sama-samahang-samahang, PAHM, Joann's gonna start smoking,"Damn I have to see you guys everyday!", "Stop acting like a silly b*tch!", Arcadia, Ya-Ya's kids, BBE, Ba'a, Jagged Edge, post-PAHM 3 week hiatus, please don't play the piano, "Whaddya mean you aren't coming back?!", Talay Thai, Ladies Day Out, Surprise Coco, Chris, and James, "we hafta pick you up in Hanford?", bonus room, "I'm scared of balls" Long John's Heartburn, Real World House, Hollywood: watching sea lions for 2 hours, Fisherman's Wharf, Janice is scared of heights!, how long do I have to keep my eyes closed... psst batteries, slow your roll Lourdeezy, study nights at Roy's, food and games, again!?, Samahawkins madness, rain every Saturday at runthru, Just Friends, Mentor/Mentee, Shotgun! No Joann!, Mark's Splits, Miss aMERRICKa, Roy is Pilipino Chandler, Lactose Lisa, Costco Lynda, Jason's On Point, Dennis stop sweating, Jocelyn loves roaches, Gosh Dammit James, Janice-ah, Lady Rose, Stop Eyein' Ryan, no it's lour-DEZ, Breterick, Step-Mom (hands waving in air) Chris, Pineigh Michele, Pee-nay Cat, Coco- PCN Goddess, Cindy is F'n Commish, Bojay, Bosslady Janet. boom.shaka.laka

Samahang Pilipino Board would like to send a big
CONGRATULATIONS to this year's PCN participants

To: STEP, SPEAR, SPACE, and our brothers and sisters in USAC:
your hardwork, dedication, and sacrifice does not
go unnoticed. Thank you for everything!
Congratulations on a successful year!
Stay lovely. [Asses] You swear!
Ew who said that?



one family...

Samahang Pi 2000/2001

Congratulations Graduates

Class of 2001

Iris Abo
Reyna Alorro
Marcelle Andaya
Rayo Antonio
Jay Arbolario
Jose Arenas III
Viyada "Joy" Aroonlap
Hedda Aspacio
Kimberly Atianzar
Aura Baldomero
Joyce Ballesteros
Luzviminda Baskerville
Allan Benitez
Gerard Besina
Abigail Brucelo
Carolyn Buenaflor
Jocelyn Bueno
Marline Bulygo
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Kevin Cajiles
Rachel Calderon
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Emie Cornejo
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Yvette Cuenco
Karen Datugan
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Nancy Hwang
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Michael Kang
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Karen Kuratsu
Noreen Laberinto
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Serge Lazatin
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Dennis Lim
Isabel Lim
Jennifer Limbo
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Jeriel Lorca
Pearl Lu
Quyen Luu
Jeralyn Luzadas
Rachele Macahilig
Fernand Macam
Henry Magalong
Karina Magsino
Christopher Magtoto
Alex Makabili
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Ruth Matela
Edgar Mendoza
Randy Mendoza
Edward Miculob
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Tiffany Nguyen
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Merrick Pascual
Sanjay Patel
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Joseph Pinzon
Dennis Portugal
Anna-Lia Quinio
Leandro Quintana
Vanessa Quinto
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Marie Rodriguez
Danilo Roque
Richella-Hope Rosete
Lourdes Salvador
Vanessa San Jose
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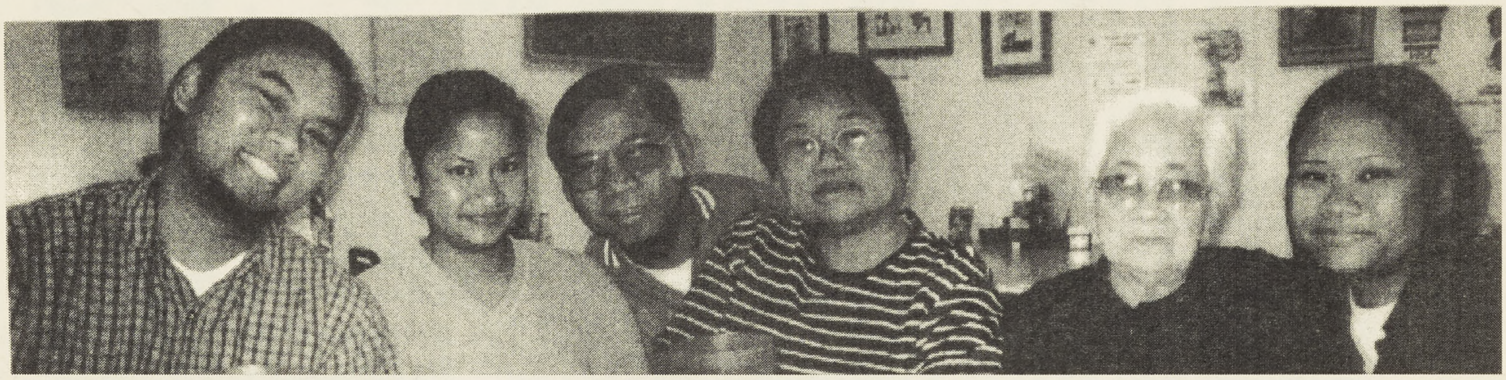
Leon Sayo
Elisa Sequeira
Chris Sercena
Charisse Soriente
Steven Sun
Jocelyn Szymanski
Hernane Tabay
Marnelli Tabbada
Armando Tejeda
Andi Terada
Christian Timbol
Liza Trinidad
Roman Visaya
Aurelia White
Lisa Woon

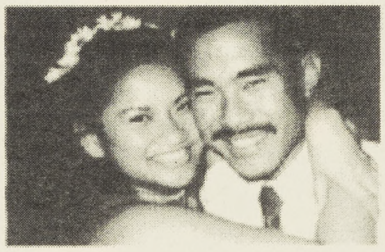
Ticket to PCN: FREE
Parking at UCLA: $6.00
Lobster Dinner after
the show: $50.00
Videotape of you blushing
While we scream, "Go Coco!
Wassup, Wassup! CARSON!":
PRICELESS

Hey Coco,

Labu-Labu!

The Fam





Congratulations Coco
on a successful PCN!
I'm very proud of you
and I'm happy to be a
part of your life.

You continue to inspire me
and keep me alive with
your warmth, care, and
love. I have seen you
challenge yourself and win.

I am a better person because of you and
simply for that I thank you. Love, Casey.

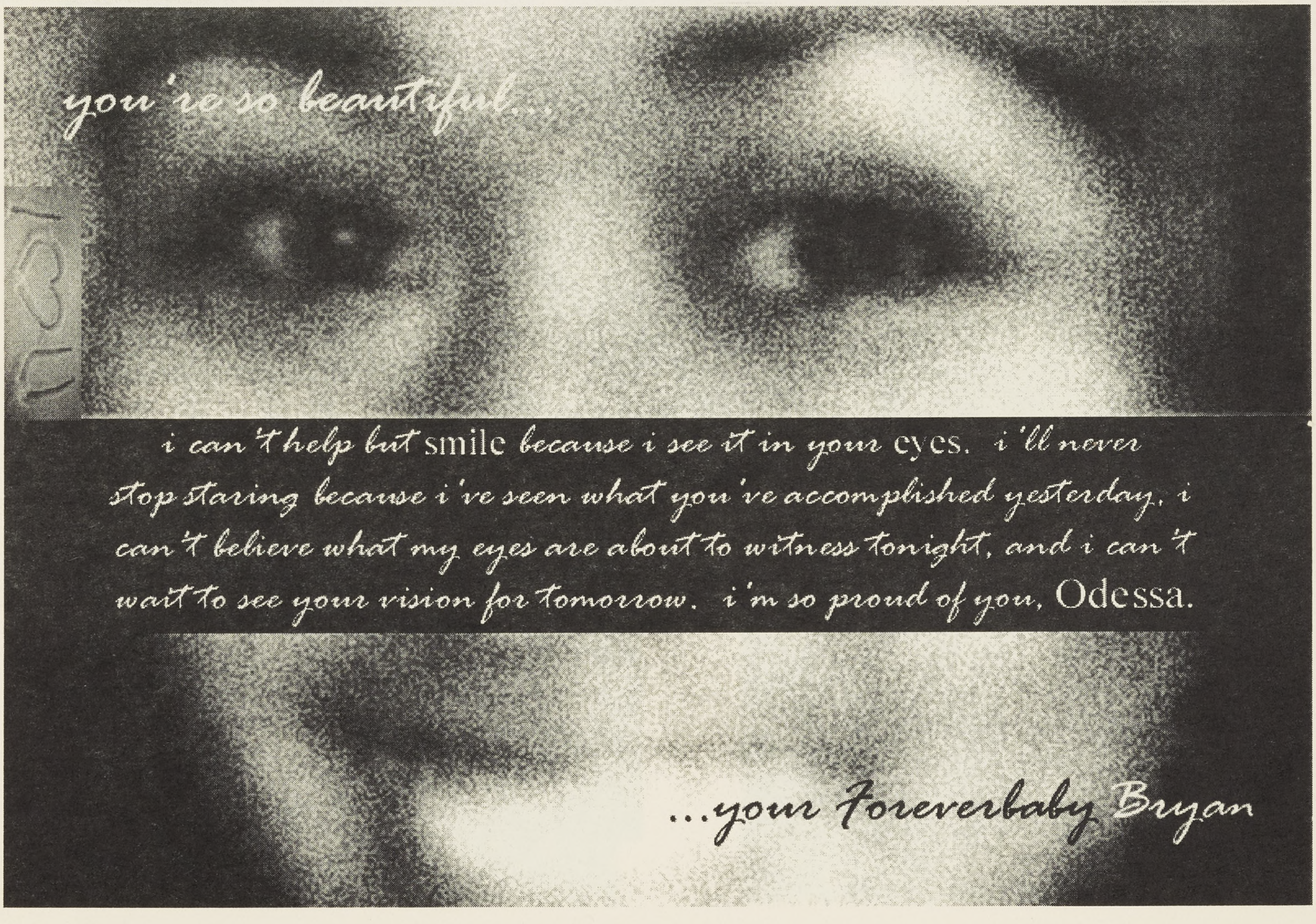
Dear Ninang Lorie,
Congratulations on your
3rd PCN!!!

Love always,
Camille Jade

To Our Deng:

We know you've been busting your cute c****** b*** for this event. Now you can show them what you've got.

We're behind you 110%, all the way
from California to Minnesota.
We Love You and God Bless.
Mom, Dad, Jord, Jessy



you're so beautiful...

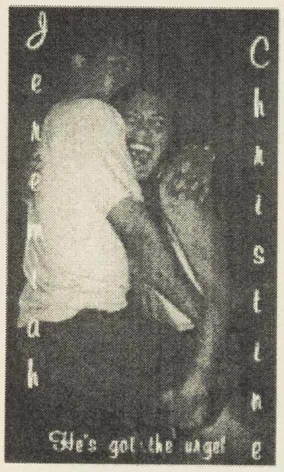
i can't help but smile *because i see it in your* eyes. *i'll never stop staring because i've seen what you've accomplished yesterday. i can't believe what my eyes are about to witness tonight, and i can't wait to see your vision for tomorrow. i'm so proud of you,* Odessa.

...your Foreverbaby Bryan

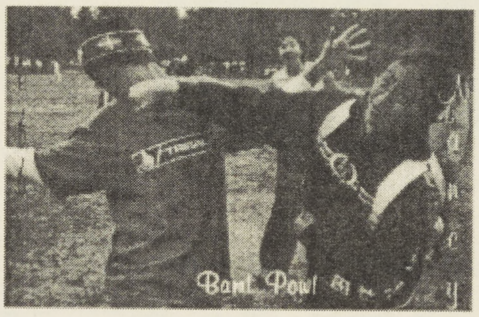
Mama se Mama sa Mama Maria Clara

Maria

S. P. C. N.

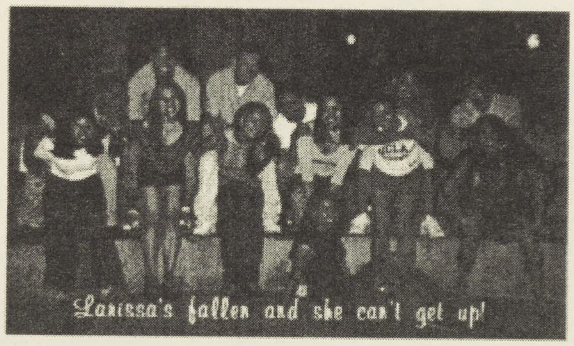

Jeremyah
Christine
He's got the urge!

Kathryn
James
"Take the picture already! He's heavy!"



Bam! Pow!

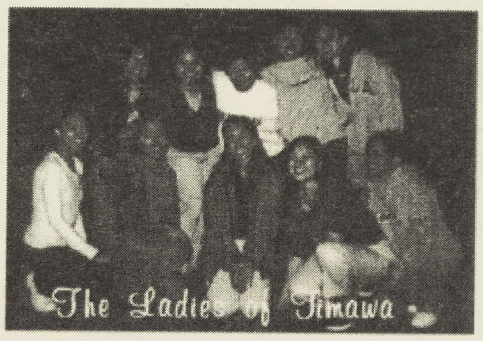
Larissa
Jay
"Wait, what [illegible]?"


Larissa's fallen and she can't get up!

We like nature...
but James LOVES nature

[illegible] that pimp in the mi[illegible]

Bring it On!

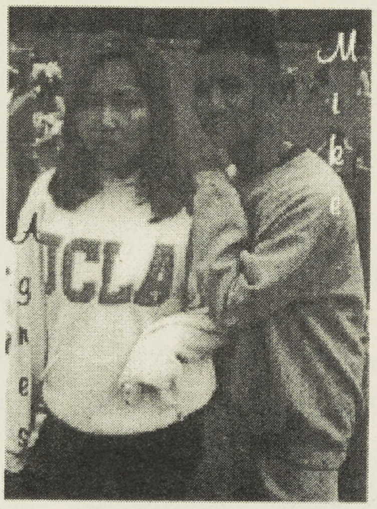

The Ladies of Timawa

We are one family...

M.C. Kodakan Moment

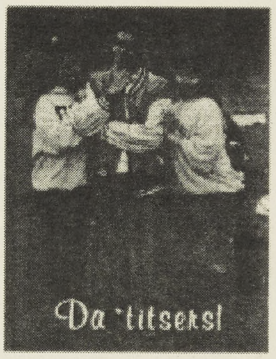
Marife Ramos, Peachy Pascual, Catherine Dela Cruz, [illegible] Acosta, Diane Dela Cruz, Giselle Aquino
Camille [illegible], [illegible], Suyanne Dela Cuesta, Candice Regalado

Rebecca
Ron



Carolyn
Rayo

Adeste
Angela

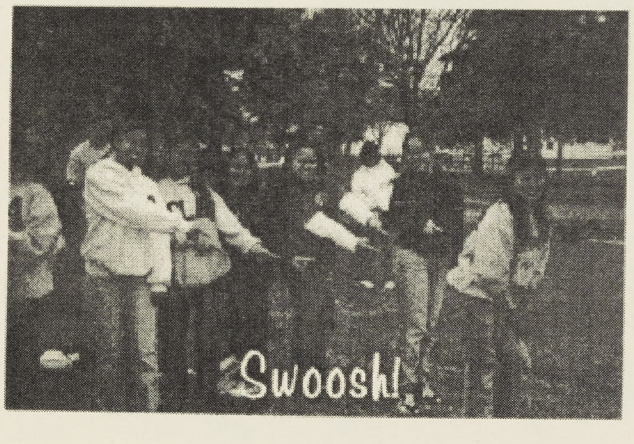

Da' titsers!

Sugar & Spice

[illegible] odd...

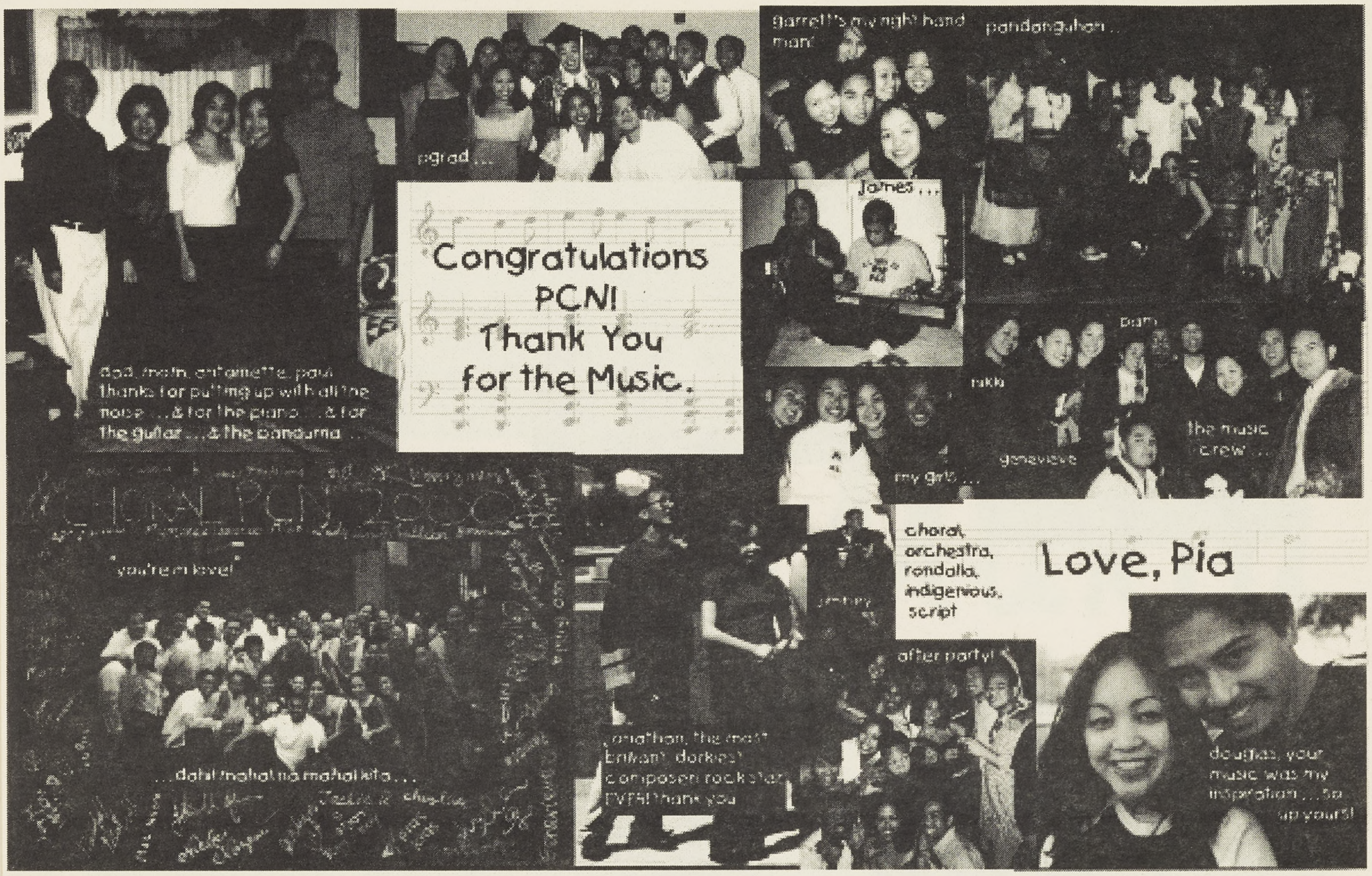
We're Siamese twins joined at the head

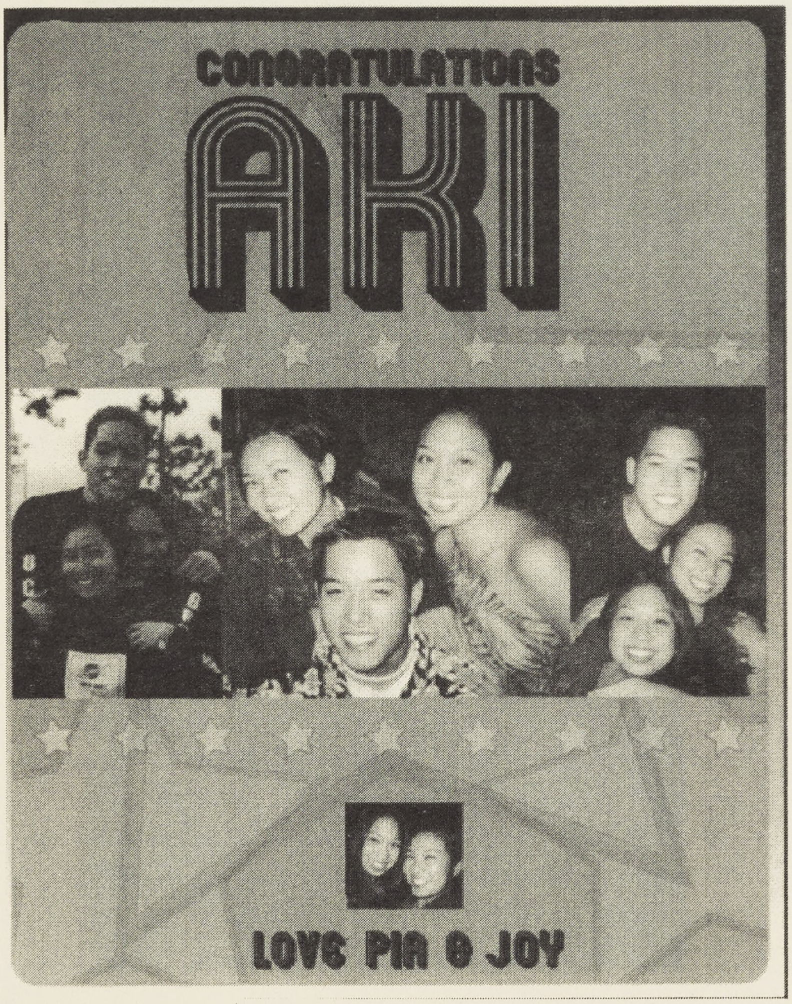
Clara
2001


Swoosh!

Tima...wa? Tima...who?

Mama se
Mama sa
Mama
Maria
Clara


pgrad ...
Congratulations PCN! Thank You for the Music.
garrett's my right hand man!
pandanguhan ...
James ...
dad, mom, antoinette, paul thanks for putting up with all the noise ... & for the piano ... & for the guitar ... & the bandurria ...
pam
nikki
genevieve
the music crew ...
my girls ...
CHORAL PCN 2000
"you're in love!"
... dahil mahal na mahal kita ...
choral, orchestra, rondalla, indigenous, script
Love, Pia
after party!
jonathan, the most brilliant, dorkiest composer rockstar EVER! thank you
douglas, your music was my inspiration ... so up yours!


CONGRATULATIONS
AKI
LOVE PIA & JOY

I'm Scurrred
ATE
ABBEL
BEL
HUNGRY ...
CHARISSE
NAY-NAY!
PRANK CALLS
DENNIS-BOI
OUR FRIEND ERLINDA
UNCLEAN!!!
I'm the THE
RIEBER MEMORI
WE MAKE A CIRCLE
BEST OF FRIENDS

DARK HORSE
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Representing the Pilipino American Voice in Entertainment
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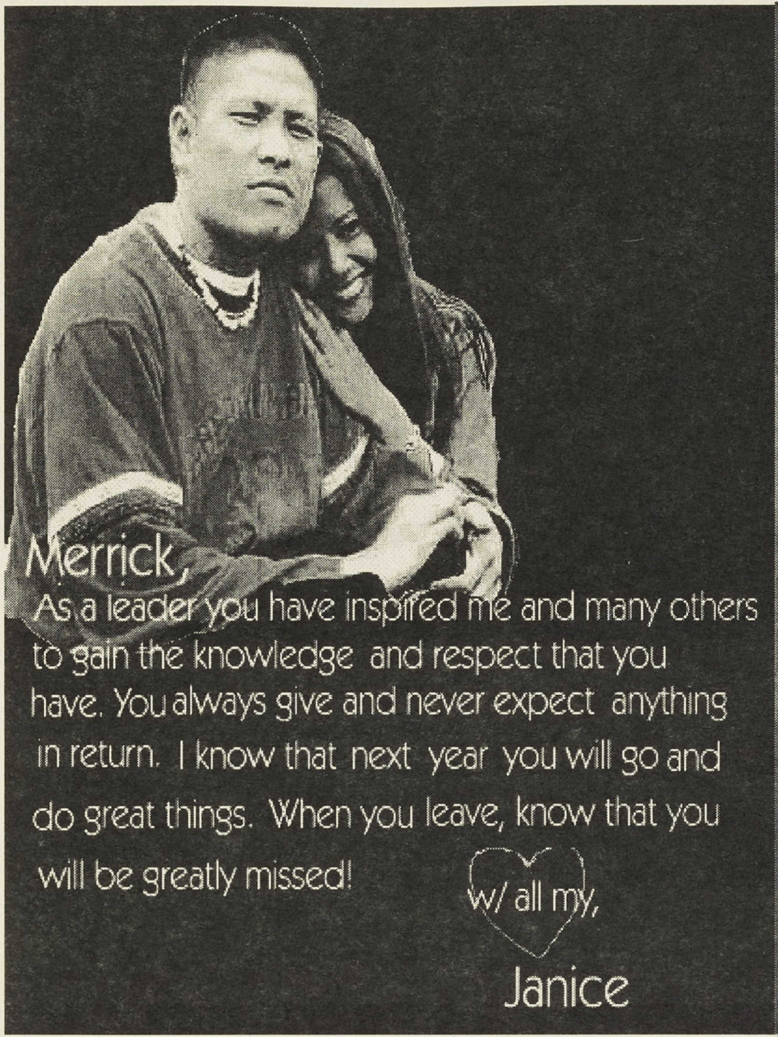


Merrick,

As a leader you have inspired me and many others to gain the knowledge and respect that you have. You always give and never expect anything in return. I know that next year you will go and do great things. When you leave, know that you will be greatly missed!

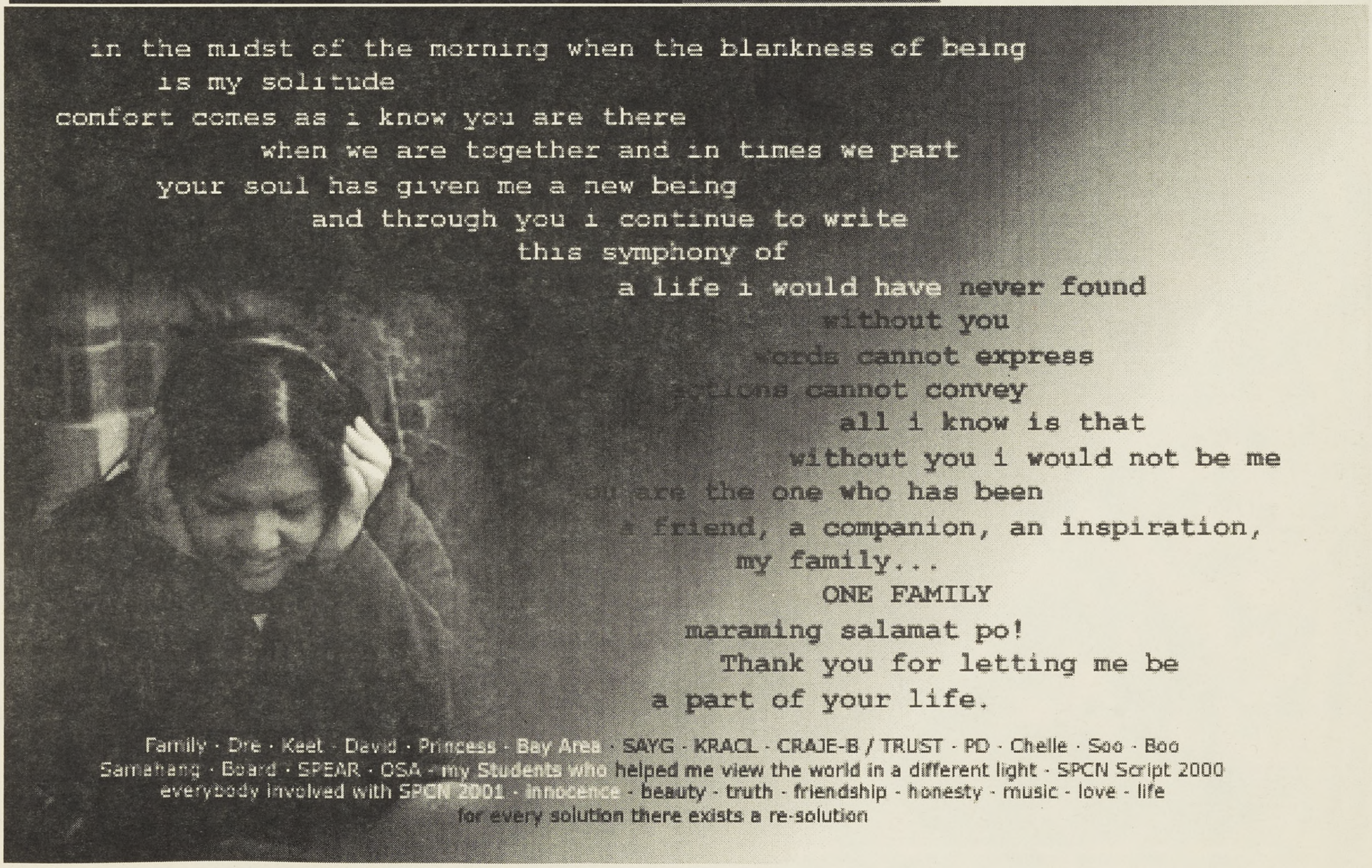
w/ all my ♥,

Janice

Congratulations, Jenn!

Great job on being script coordinator!
☺
You're a WINNER!
☺
WE LOVE YOU!

Mahalo, thank you, Lisa, Marce, and AL

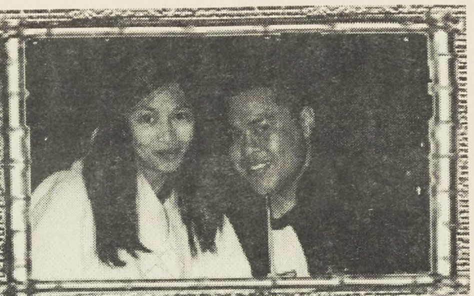


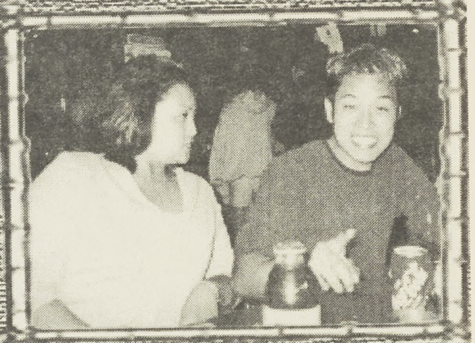
in the midst of the morning when the blankness of being
is my solitude
comfort comes as i know you are there
when we are together and in times we part
your soul has given me a new being
and through you i continue to write
this symphony of
a life i would have never found
without you
words cannot express
actions cannot convey
all i know is that
without you i would not be me
you are the one who has been
a friend, a companion, an inspiration,
my family...
ONE FAMILY
maraming salamat po!
Thank you for letting me be
a part of your life.

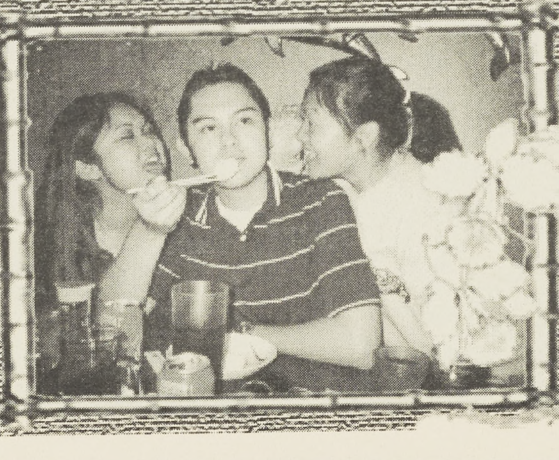
Family · Dre · Keet · David · Princess · Bay Area · SAYG · KRACL · CRAJE-B / TRUST · PD · Chelle · Soo · Boo
Samahang · Board · SPEAR · OSA · my Students who helped me view the world in a different light · SPCN Script 2000
everybody involved with SPCN 2001 · innocence · beauty · truth · friendship · honesty · music · love · life
for every solution there exists a re-solution

Scriptation Island

"Pimp the Crowd"







Script 2000 AND 1 is:
Jennifer "Strawnjen" Limbo
Charisse "Good, Good Sweatheart" Nini
Abbie "Creepy Dead Girl" Bracelo
Cheryl "Project Chick" Mercado
Lady Ann "Isang Mata" Ballecer
Marissa "I know your mestizo PERO
whose side are you on" Andres
Tesz "Let me stretch real quick" Millan
Aki "Can I get your 4-11" Aquino
Norman "Eat before practice" Pasion
Chris "What's under the robe" Diaz
Jerry "Dying F.O.B./MPD" Gonzales
Kevin "It was in the room" Gruezo

Much love to our scriptwriters:
Edgar, Peachie, Eric, Mavel, & Aura
(can we get a rewrite NOW!)

Special thanks to:
Dom & Saachiko Magwili
Theo Apostol
John Wandag
Pia Bueno
John Corpus
Paolo De Guzman
Lynda Manalang
and
Ace Climaco

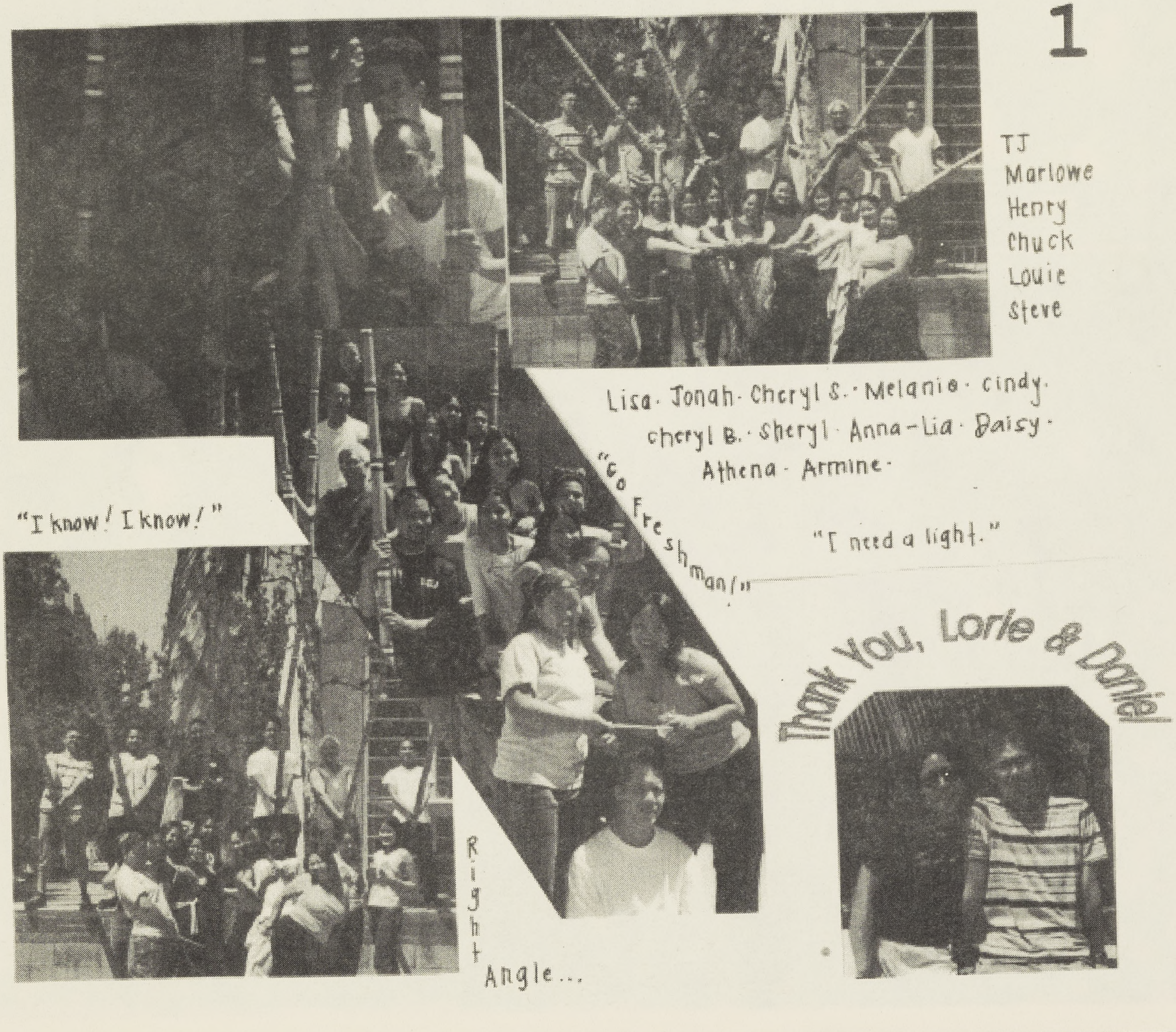
...can you resist the scriptation?

P
C
N

2
0
0
1

PAGDIWATA

Trad Suite



TJ
Marlowe
Henry
Chuck
Louie
Steve

Lisa · Jonah · Cheryl S. · Melanie · Cindy ·
Cheryl B. · Sheryl · Anna-Lia · Daisy ·
Athena · Armine ·

"I know! I know!"

"Go Freshman!"

"I need a light."

Right Angle...

Thank You, Lorie & Daniel

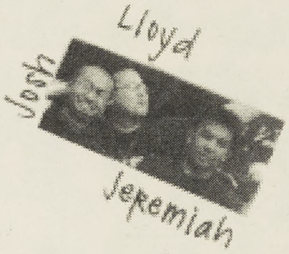
Two tribes.
One prize--the latik.

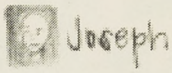
Who will survive?

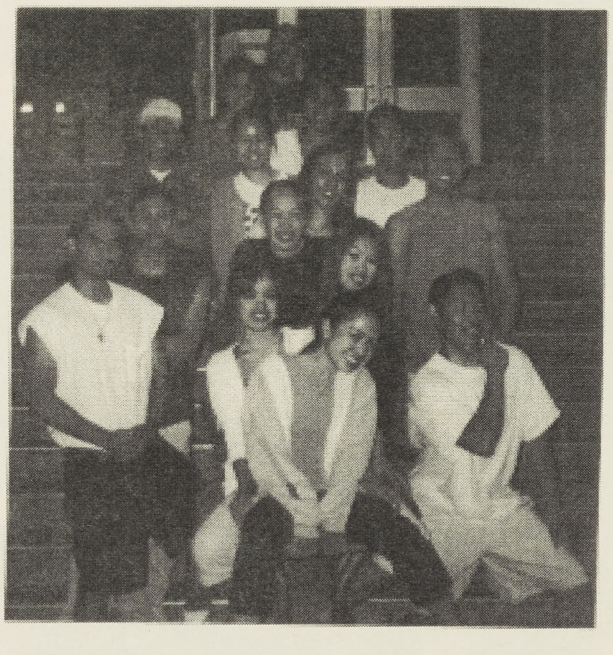
The Moros ***The Christians***

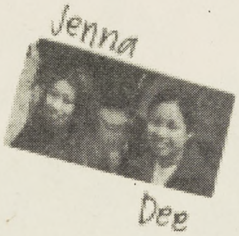
OUTWEAVE • OUTSTUNT
MAGLALATIK
PHILIPPINE OUTBACK
OUTDANCE

Michelle
Tammy
Jannica

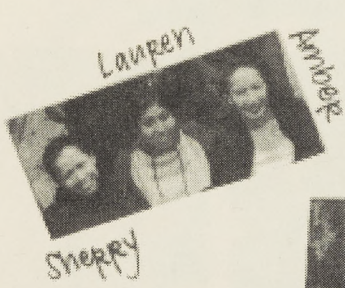

Lloyd
Josh
Jeremiah

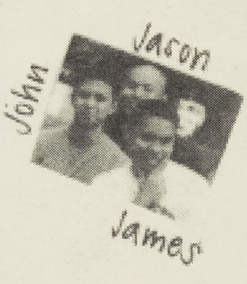


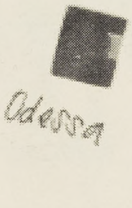


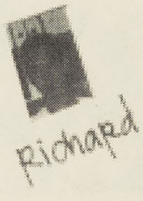


Jeriel
Randy


Lauren
Amber
Sherry


Jason
John
James

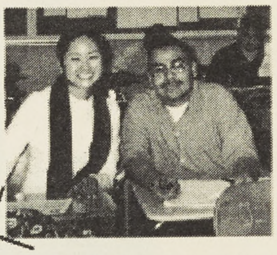


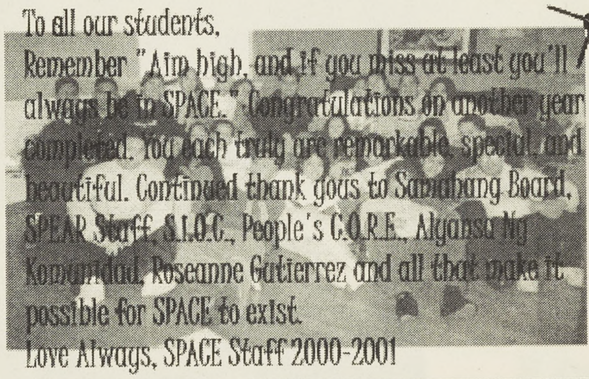


SPACE

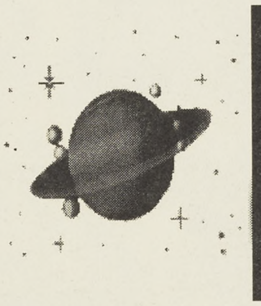
Samahang Pilipino Advancing Community Empowerment

Congratulations to SPCN 2001 !

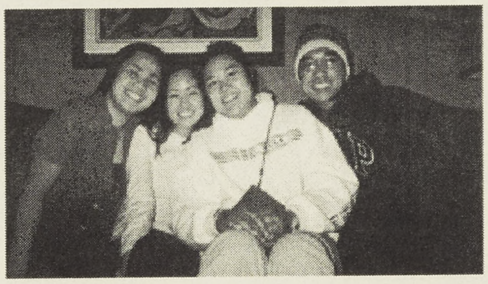




To all our students,
Remember "Aim high, and if you miss at least you'll always be in SPACE." Congratulations on another year completed. You each truly are remarkable, special, and beautiful. Continued thank yous to Samahang Board, SPEAR Staff, S.I.O.C., People's C.O.R.E., Alyansa Ng Komunidad, Roseanne Gutierrez and all that make it possible for SPACE to exist.
Love Always, SPACE Staff 2000-2001



SPACE Staff 2000-2001 is
Cynthia Antonio, Kim Atianzar, Joyce Ballesteros, Daisy Barcelona, T.J. Cordero, Francis Eclevia, Jay Esguerra, Elizabeth Estrada, Bookie Flores, Jennifer Garcia, Jonathan Garcia, Jerry Gonzales, Kevin Gruezo, Melissa Hilario, Jessica Jocson, Maureen Lamorena, Rex Lorenzo, Lynda Manalang, Cheryl Mercado, Jennifer Ocampo, Marlowe Paraiso, Chiara Paz, Ray Ramirez, Bryan Ribaya, Chris Sercena, Cheryl Singzon, Jason Yap



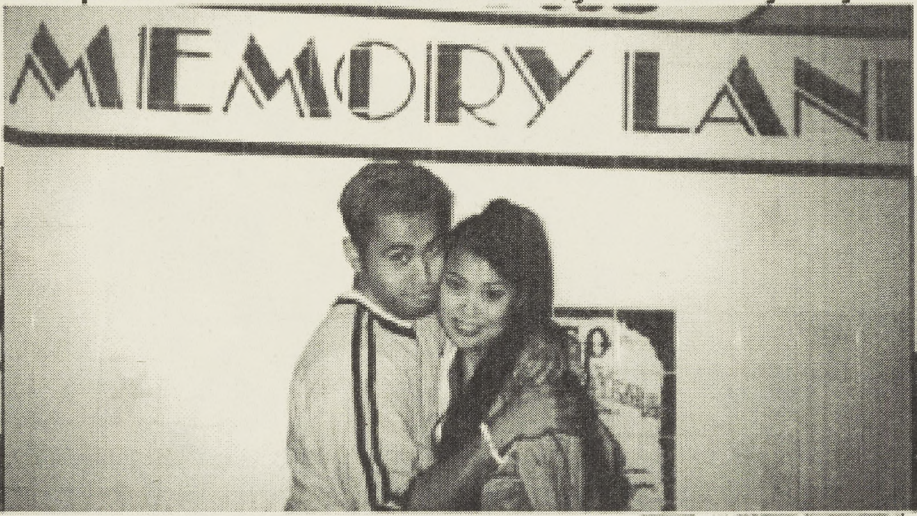
...the final frontier

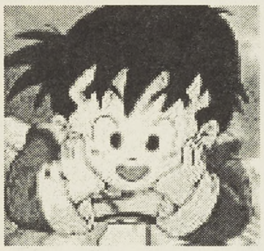
Dayam!
Yiiiikes!
Look at that Pineig
Like how?
We don't wanna grow up, we are Samahan kids...

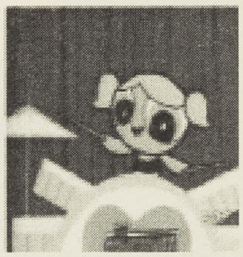
SPFUN

JOY & ERIC

Began as dance partners in PCN ...will celebrate their 3 year anniversary this year 2001 in June.







BUDD"ee"S

Coco*** Hadith***Iya*** Jeff

Marnelli*** Randy***Ruth

Electrical Engineering

COCO
Miss "Coco"-ordinator
(Igorot)

RUTH
"Root" Beer
(Bulaklakan)

RANDY
You make me "RRRandy"
(Oasiwas)

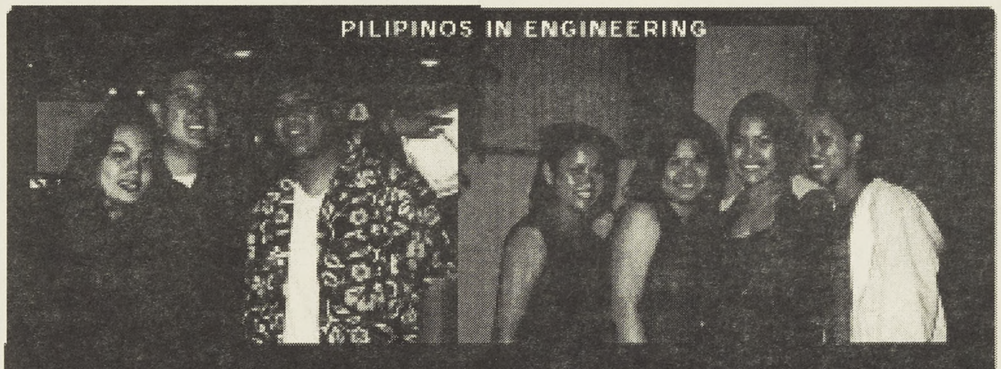
HADITH
I've "Had It" with yo
(Igorot)

JEFF
"HG"(Head Gear) Jeff
(DJ Kwest, Modern)

IYA
Mami "Iya-Iya" uh oh
(Oasiwas)

MARNELLI
"SC"(Short Circuit) Marnelli
(Bulaklakan)

PILIPINOS IN ENGINEERING



Iya, Jeff, Randy, Coco, Marnelli, Hadith, Ruth

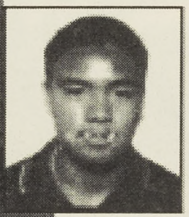
U.C.L.A. "There's nothing worth winning but the laughter and love of friends." 2001

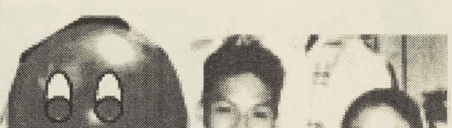
OASIWAS

* Sheryllene * Anthony * Heidi * Mike * Sam * Liza *
* Joy * Eric * Rachele * Phillip * Ginnie * James *
* Randy * Maureen * Jackie * Vince * Iya * Matt * Sal *

Matt

(M.I.A.)





MUSLIM PROUDLY PRESENTS...

MANGALAY

Introducing...
WInD sOlO:
wind teachers:
kina & eileen
WIND 1:
Lynda Manalang
Melissa Hilario
Charisse Soriente
Genevieve Espinosa
Michelle Gonzales
Robyn Ramelb
WIND 2:
Eileen Vinas
Karina Magsino
Lia Kopecky
Cheryl Cruz
Barbie Santos
Giselle Aquino
WIND FINALE:

To my girls:
You guys are all so beautiful! You All have worked so hard, and I am so proud Of everyone. Thanks for the experience. I love you guys! **BREAK WIND!**

Love, Kina

may emie aimee clarissa joann maureen susie janice lorie pia janet you guys will never know the magnitude of my amazement at your talent, patience, and perseverance. you have elevated muslim to another level this year for me and for pcn.

ghetto birds
spcn muslim 2001

apologies for the changing of routine, bruises, broken fans, sore thighs, and most of all to the twins and cat because they have no solo pictures...hence catwoman and the gemini symbol...i love you guys!! thank you for making my last year a memorable one. it truly has been an honor to be your teacher. g-birds fo life. 05.07.01

Continue and *expand* your *knowledge* of Philippine *dance & music*! Announcing the first ever...

Philippine Dance Gathering & Workshops
August 8-12, 2001 UCLA

An opportunity to learn a repertoire of Philippine dances and music

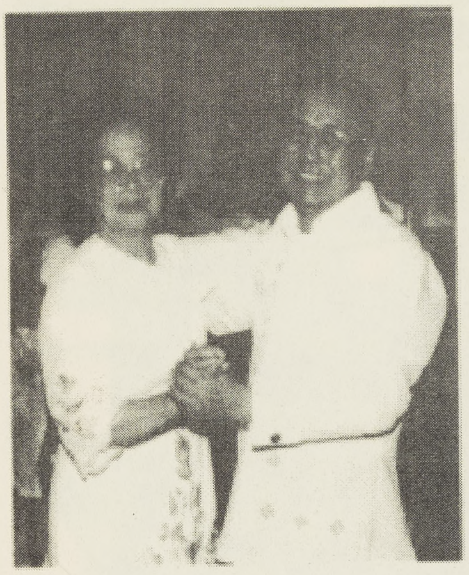
from experts from the Philippines, Hawaii and America. *Develop* folk dance teaching skills, *network* with other cultural groups in the U.S. as well as form *exchange* programs with Philippine-based resource specialists and institutions in the Philippines. Participation fee discounted for students. For further information, contact Kayamanan Ng Lahi Philippines Folk Arts.

Presenting the richness and diversity
of the Philippines through dance and music.

310.391.2357
www.kayamanan.org
kayamanan@earthlink.net

Best wishes to Samahang Pilipino on your PCN 2001!

Kayamanan Ng Lahi
Philippine Folk Arts



Dear Mom + Dad,
Your love of Pilipino cultural dancing has inspired me to learn about the rich heritage of our ancestors. Thank you for instilling in me pride in the Pilipino culture. I love you!!

Dearest Manang, Maricar, Jane + Millıza,
Neither time nor distance will ever change our love for each other. We will always be connected spiritually, mentally, and emotionally. I am honored to have you in my life.

Dear Abby, Mercy, + Theresa,
The Lord has truly blessed me with such wonderful ladies in my life. You have been my family away from home. You believed in me when I, myself, couldn't. Thank you for supporting me thru all the madness. I love you with all my heart. (Now that PCN is over, let's get our learn on! Study anyone?) !!

Dear Coco, Jenn, + Pia,
We need to pat ourselves on the backs for a job well-done — we didn't kill each other and we somehow kept our sanity together. Now let's go + get drunk! We deserve it!

Dear PCN Committee,
I am truly honored to have worked with such talented, hard-working, + drama-free (well, most of the time) group. You have helped make my last PCN here at UCLA a truly memorable one. I love you all!

ang
pa
mi
ya
sa
ng
Pi
li
pi
no

Dear PCN Participants 2001,
My hope for you is that you will take this PCN experience and continue the journey towards pride in the Pilipino culture. Always remember, we are brothers and sisters, Samahang Pilipino; we live as one family!!

With all my love,
Lorie

2001

Kadal Sorohang

pinay★

We love Tita cause Tita's Rad

• Larissa • Gayle • Izzy • Monica •
Criselle • Christina • N[illegible] • Joanna • Jennifer • [illegible] •

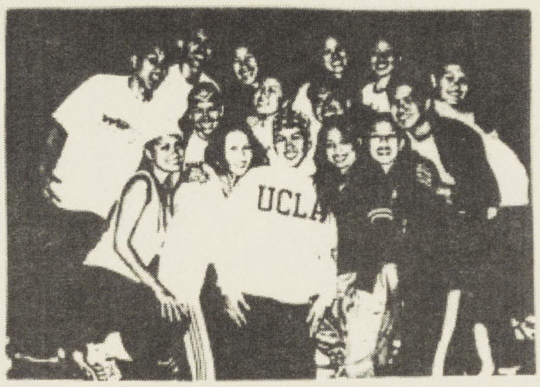
Jason Torres * Catherine Avendano * Kevin Cajiles * Carolyn Vergel de Dios * Allan Benitez * Maricar Montano

* Ira Nacino * Ryan Bulatao * Tammy Ledford * Tiffany Reyes

* Jay Besina * Merdith Curry * Fernand Macam * Rowena Ocampo

Good Luck PCN Cast 2000-2001!

(S.T.B.F.L.)



From, Samahang Modern

* Caesar Lacosta * Chrissy Regalado * Merrick Pascual * Michelle Castelo * Dennis Caindec * Rachel Calderon *

JamesBartolome.RonBautista.PiaBueno.GenevieveCabanilla.AbbyCamaya.CrystalCarrillo.MayLynnCastillo.RichelleChuatuan.CatherineCocjin.MeredithCurry.NoelEspejo.LizEstrada.VictorFernandez.BretGaleste.JonathonGarcia.SheryleneGo.JonboyGorspe.MarkLagrimas.JonathonMagat.AmaliaMiller.JasonNotario.JacquelineRivera.LaurenSantiago.AdesteSipin.SteveSun.JasonTorres.ArthurVenturina.GarretViste.JonathonWandag

JackieYu.KristinaDee.DianeLee CynthiaAntonio.RichardQuitasol.JohnSamson.ClementTagle.JayArbolario.MaricarMontano.MaryAnnValiente.JoySzymanski.MedalynJudeSupnet.CharlesLaccay.BryanCardenas.EdMiculob.

PrincessAcacio.PamelaAlmeda.ArtAmbrosio.GiselleAquino.MarieArevalo.AuraBaldomero.

Tinig.Ng.Samahang.2001

i shall wear crown . i ear a crown . when it's all over . when it's all over . i shall see his
i shall see h face it's all over . wh it's all over . onna put on my robe . tell the s
when it's all r . i'm go ut on my robe the story . when it's all over . i'm gonna put on my
robe . tell th story . whe all over . soo home n as i get home . soon as i get home

LAS TI BALLESTEROS 1999

Dearest Lorie,

Watching any Pilipino cultural dancing has made us reminiscent of our homeland. However, seeing you perform the cultural dances makes us realize how very proud we are of you that you and the young generation continue the Pilipino traditions.
Congratulations on a great show!

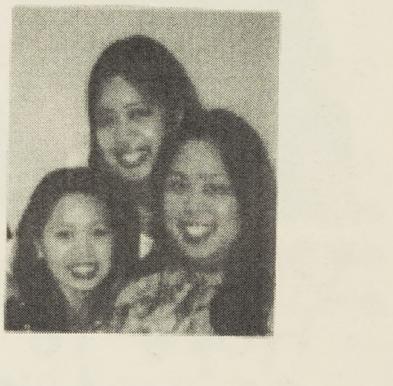
Love always,
Mom & Dad

MS PHIL-
Genina
Janet
Janice
LOVE

Congratulations SPCN 2001
Temptation Birds and Bulaklakan

To Our Dearest Lorie,
Wow! You're 3rd and
final PCN. Awesome job!
We hope that you have
enjoyed the experiences
all these years.
We miss you and love
you!

Love,
Jane, Maricar, &
Manang Jojo



break a leg!

to our brothers and sisters . . .

The **Pilipino Alumni Association** of UCLA would like to congratulate Samahang Pilipino and the participants on their 24th anniversary Pilipino Cultural Night.

Please stay tuned during the intermission for the awarding of the following scholarships:

- **The Solidum Public Policy Scholarship**
- **The Reyes Business Scholarship**
- **The Gaspar Engineering Scholarship**

and

- **The PAA Scholarship**

UCLA
Pilipino Alumni Association

Mentorship | Networking | Scholarship
http://go.to/uclapaa
uclapaa@hotmail.com

much love and peace . . . paa board

Dear Melissa,
I am writing you this leter becase I have a crush on you. I think your cool. You even knoe Oscar the Grouch! That's super cool. Maybe we can go out some time so I can meet him 2! Hope to cee you later. You're crush, Em
P.S. Good luck dancing!

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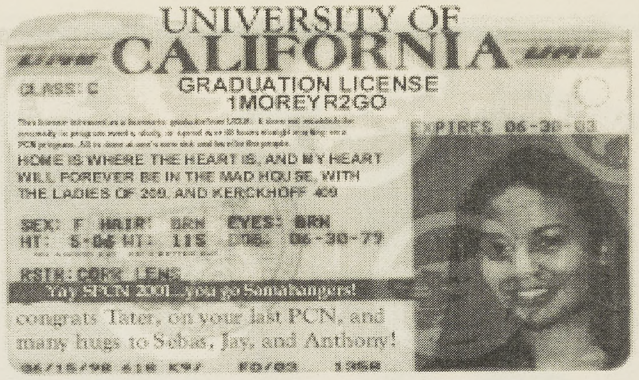


UNIVERSITY OF
CALIFORNIA
GRADUATION LICENSE
1MOREYR2GO
CLASS: C
EXPIRES 06-30-03

HOME IS WHERE THE HEART IS, AND MY HEART WILL FOREVER BE IN THE MAD HOUSE, WITH THE LADIES OF 209, AND KERCKHOFF 409

SEX: F HAIR: BRN EYES: BRN
HT: 5-04 WT: 115 DOB: 06-30-79
RSTR: CORR LENS

Yay SPCN 2001...you go Samahangers!

congrats Tater, on your last PCN, and many hugs to Sebas, Jay, and Anthony!

06/15/98 416 K9/ FD/03 1358

LITTLE SALLY WALKER... walking down the street...she didnt know what to do, so she walked infront of me.... GO SAMAHANG DO YO' THING... DO YO' THING... GO SAMAHANG DO YO' THING....DO YO' THING...STOP!!

**GOOD JOB AND
MUCH LOVE TO
SAMAHANG PILIPINO!
SPEAR!
SPACE!**

**love,
CAL POLY POMONA
BARKADA**

cal poly pomona barkada's 11th annual PACN

Great Expectations

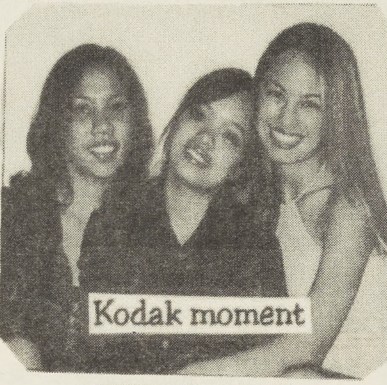
may 25, 2001 6pm

**Haugh Performing Arts Center
Citrus College
barkada : 909-869-4284
http://www.barkada.ws**

**$6 presale
$8 at the door**

Roomies

Tamaymay Michu


Kodak moment

Remember ... the practical jokes

Jamie

You are!

family feud the "all girls bar?" our movie dance

Heart-to-heart talks Finals stress Boba runs

our hella tight trip to Frisco?

Eeew ... kik urself!

I'm soo cute!

You like Huh, huh?

Toot-to-toot tot tot to ... rolliepollie

Hella!

Denpoo

Gonads!

Seniors

Stuupid

Eeeya (uh-oh!), Razz, Kevo, & Fernie:
Congratulations on your last PCN ! We'll miss you guys!!

Pangto pangta MacDonald

IGOROT SUITE

SPCN 2001

IGS Teachers-

IGS GIRLS

IGS BOYS

Stop eyein ryan, Jon eats wan-dag not 2 dogs
Marline-ing tower of pisa, Bar-bietch-u-it, Marie-bed condoms
Annatude, Aleessa a-ti-enz-a the earth, I ran-dy race, Suck my venise, Zaran-wrap,
Sir royce hall, Greg oreo-ows, Marcie mark & da funky bunch, Look! de lunar eclipse,
Emily-ee-he-who, Java-te or kopi, Krysta dis landas your land, Jeriel 'lil merman the rock,
Macion-bater, Henry igs-lesies, Ed micolob draft, Jean claude gosh darn, Hot cococcino,
Cit-n-smell, Mary had-ith a 'lil lamb, Joy toy, Laurena bobbit, England's not poor franc-is,
Hakeem elijah ii, Eat me stevie, Super nintandoc, Ocam-po'l ye faithful, Patsmear
Jason'sync, Do-me-louie, Yapper's delight, Jack-ien yu'r style,
Gil-na-na, Chris hoagie 1 kanobi

Goooooo

i-i-i-i-i-IGS

"In every crouching tiger there is a hidden dragon!"

Igs would like to thank Coco, Odessa, and Lorie for all their time spent contributing to SPCN. Much props to all the IGS participants, Sebastian for making the IGS t-shirt design, and Aura for helping out with our ad. Mad love goes out to all the IGS teachers. Thanks for the fun and memories. Good luck to all the suites during SPCN.

WWW.SPEAR.F2S.COM

SPEAR

Samahang Pilipino Education And Retention

Bayanihan Index

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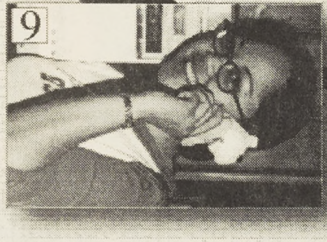
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7

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5

4

3

2

1

8

Peer Counseling   Academic Support   Developing Leaders   One Step Ahead   Actualizing Conciousness

Congratulations Charisse and Noel Nini!
We are very proud of you.

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Kumusta Ka?
Connection Fee
CALLING CARD
$20

SAMAHANG PILIPINO THEME SONG

Remember all the manongs,
They came here all alone
Without a family of their own
To fulfill a dream they never found,
Just a broken heart and no home

Through the years they found each other
Struggling hand in hand,
Burning with love never letting go
And everything was for their children's cause,
Now here I am searching for my own.

And I scream and I shout
To tell everyone what I am all about!
And I look at all our faces, I see you,
I see me, I see all our family

'Cause we are brothers and sisters
Always and forever,
We are brothers and sisters, we live as one
We are brothers and sisters, Samahang Pilipino,
We are brothers and sisters, we live as one

Here we are together, sharing our dreams,
Let's reach out and let others know,
That all we are is one big family,
We're working togeher for tomorrow is here,

And we scream and we shout!
To tell everyone what we are all about!
We're meeting, singing, dancing,
playing, crying, loving

We are brothers and sisters,
Always and forever
We are brothers and sisters, we live as one
We are brothers and sisters, Samahang Pilipino,
We are brothers and sisters, we live as one.

'Cause we are brothers and sisters,
Always and forever,
We are brothers and sisters, we live as one.
We are brothers and sisters, Samahang Pilipino,
We are brothers and sisters, we live as one.
Family, family, family
One family.

SPCN 2001 CAST SONG

"Take My Hand"
Music and lyrics by Douglas Martinez and Pia Bueno

Close your eyes
Can you see
That the present is the past
If you dream
It will be
We can make our spirits last

Take my hand
Together we can face our fears
I'll stay by your side
You'll see – it will be alright, tonight
Close your eyes

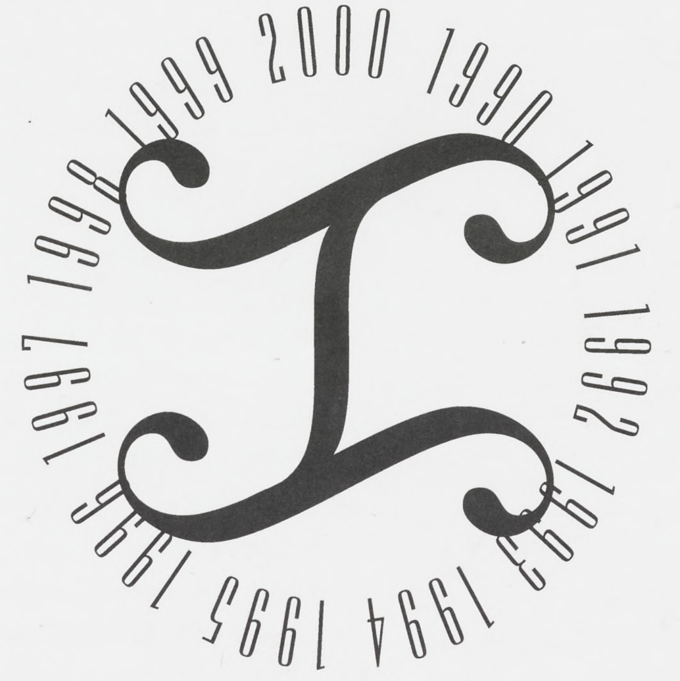
Take my hand
Let us dance the night away
Take a stand
Let's pretend
We have different roles to play
With our hearts
Sing a song so we will remember

paid for by USAC

Kayamanan Ng Lahi

Philippine Folk Arts

presents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DECADE OF DISCOVERY

April 15 & 16, 2000
Japan America Theatre
Los Angeles

BOARD OF DIRECTORS

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Barbara Rafael

WEBSITE DESIGN
Joseph Pascua

PUBLIC RELATIONS
Dixon Serafico Perey

Established in 1990 by Leonilo “Boy” Angos, Barbara Ele, Avecita Jacinto and Joel Jacinto, Kayamanan Ng Lahi Philippine Folk Arts is a community-based, non-profit folk arts organization that seeks to preserve, present, and promote the richness and diversity of the Philippine culture through dance and music.

Throughout its existence, Kayamanan has maintained a consistent level of cultural, artistic and administrative achievement and has developed and nurtured an extensive network of members, participants, audiences, clients and networks within the folk dance scene in Los Angeles and throughout California. Over 400 public and private performances have reached approximately 200,000 individuals in settings ranging from self-produced dance concerts, city-wide festivals, community events, private functions to school-based activities. The organization has been cited for outstanding leadership by the Los Angeles City Council, Philippine Consulate General and has forged strong collaborative relationships with Philippine-based dance experts such as Ramon A. Obusan, dance consultant for the Cultural Center of the Philippines and Dr. Larry Gabao, President of the Philippine Folk Dance Society. On the Southern California performing arts scene, the group is highly active in performance and has been consistently programmed by numerous museums (Getty, UCLA Fowler, Armand Hammer, Pacific Asia & Southwest) and mainstream arts presenters, including International Festival of Masks, Dance Kaleidoscope, California Plaza Presents and Community Arts Resources (CARS).

Kayamanan
Ng Lahi

INTRODUCTION

"Decade of Discovery" is a reflection of the journey that we have undergone these past ten years. Through the process of discovery, learning, and presentation, we have expanded our knowledge and understanding of the Philippine culture through dance, song, and music. We have shared what we continually discover with others in the Filipino American and mainstream communities. One of the major ways we have accomplished this is by developing and offering innovative educational programs and services to our members and to other groups. Another way is by producing creative and artistic folkloric presentations to our audiences. These presentations are based on an anthropological framework which takes into consideration the idealogical, behavioral, and material aspects of culture and dance.

The presentational format of " Decade of Discovery" significantly departs from the traditional "dance culture" suite structure and, instead, offers a thematic approach that considers dance as a functional component of individual and community life. Using the thematic approach as a vehicle, we hope to lead the audience through a journey of self and of nation~~to reveal the riches and treasures of our people and to affirm dance as a fundamental feature of who we are.

Thank you for sharing in our "Decade of Discovery" and enjoy the performance...

Sincerely,

Kayamanan Ng Lahi
Philippine Folk Arts

My dear friend, be welcome here.
Where perchance did you come from?
From the seashore ebbing low
from the bubbling water springs?
If from the water source up,
let us talk a moment here
in a happy friendly way.
Whoever you are,
we like to be at your side.

~~Mangyan Poem

THE PROGRAM BY THEME

THANKSGIVING

Laro at Panata~Play and Devotion

Subli

MIMETIC

Magkaugnay~Interconnectedness

Lawin-Lawin
Tarektek
Kinugsik-Kugsik
Kadal Taho
Paypayto

WORLD-INFLUENCED

Kaburgisan~The Comfortable Life

Rigodon Royale
Polka de las Bandurrias
Enganosa
Sinakiki
Birginia
Awit Ng Bayan Kong Sinta
Jota de Manila

INTERMISSION

LIFECYCLE

Pintig Ng Buhay~Life's Pulse

Tawgon Hapnon/Lagudas
Idudu
Kapagapir
Sagayan
Banga
Manmanok
Pindulas
Dinuya

PROVINCIAL

Fiesta~The Celebration of Life

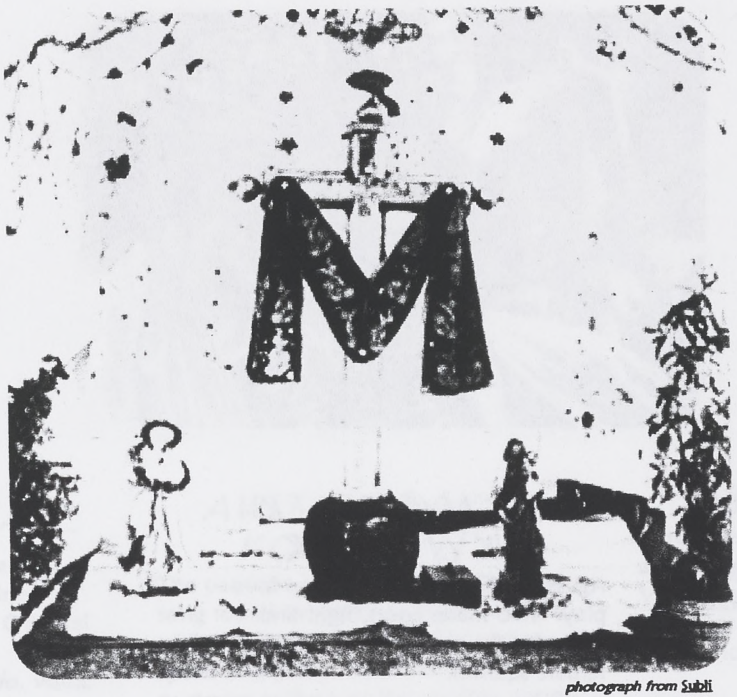
Preparation/Song
Santacruzan
Putongan
Sala Ti Mais
Sayaw Sa Lambay
Kuratsa
Tinikling
Lapay Bantigue
Sinulog/Subli

THANKSGIVING

LARO AT PANATA

PLAY AND DEVOTION

Virtually all cultures in the Philippines have dances that are sacred or religious in nature~~the forms range from elaborate rituals to simple acts of prayer. An essential feature of these dances is the belief that acts of prayer and devotion must be continually performed to keep the bonds between man and gods strong.



photograph from Subli
Isang Sayaw sa Apat na Tinig
One Dance in Four Voices
Copyright 1989

SUBLI

As much ritual as play, the origins of this dance-ritual are found in the spiritual and physical devotions of Bantanguenos. In honor of ***Mahal na Poon***, or Holy Cross, the dance is intended to delight and implore the miraculous cross to bestow its magical blessing upon the supplicants.

O Companions
let us go to maykawong
There is news of
a newly raised Cross
a newly felled balayong
From this pours and flows
the blood of the Lord

O fellow refined ones
Oh let us go
to bathe in Alitagtag
a miracle was worked there
by this Cross
the miraculous Poon
Jesus of Nazareth.

~~Puno or entrance song of the Subli (traditional)

MIMETIC

MAGKAUGNAY

INTERCONNECTEDNESS

Amongst pre-Western Philippine cultures, the strong bonds of connectedness between people and their environment can be seen through dances that mimic animals, objects, and natural phenomena. Movement and sound serve as inspiration for dance and music. It is a common belief that, through the act of imitation, humans acquire the powers and abilities of their model. Above all, birds hold a special place of reverence, symbolizing mythical power and strength.

LAWIN-LAWIN

Young Bagobo males re-enact the struggle of eaglets as they test their ability to fly against the "evil" winds to become a recognized warrior, or ***Bagani.***

KINUGSIK-KUGSIK

Agusanon Manobo squirrels at love-play. Two males court, fight and jostle for the attention of a single female squirrel.

TAREKTEK

Five Benguet female "woodpeckers" are wooed by two males, one using a colorful blanket to represent plummage, and the other using a gong to signal his calling voice.

KADAL TAHO

Traditional T'boli dance about a bird who is injured and cannot fly. Other birds come to encourage the bird to mend her wings and fly again.

PAYPAYTO

Imitating high-flying ***sakpaya*** birds disturbed from their perch by farmers, Ifugao males perform this dance of skill as a diversion after long hours of work on the rice terraces.

Listen! The bird Tariti
sings a song so very sad!
The branch he sat on broke off!
There is the bird Tarubong
with a melancholy song.
And the reason for that sound,
in circles he flies around;
the branch he was sitting on
broke off and fell to the ground!

~~Mangyan poem

WORLD-INFLUENCED

KABURGISAN

THE COMFORTABLE LIFE

At the turn of the 20th century, the ***burgis*** or ***bourgeois*** in the Philippines enjoyed a lifestyle developed from the great haciendas and landholdings inherited or granted from the Spanish. Great wealth often meant the adoption of a Western lifestyle, including the most popular dances, music and clothes, worn even in the sweltering heat of the tropical environment. From Spain, Poland, France, Germany, and the Americas arrived the latest steps and fashion that served to reinforce the status of the upper social class.

RIGODON ROYALE

A ***quadrille*** or formal square dance performed by the highest ranking officials and citizens of Negros Oriental during the early 20th century.
Dance figures include the ***saludo***, ***visita***, ***anillo***, ***cadenilla***, and ***gran cadena***.

POLKA DE LAS BANDURRIAS

A contemporary music composition and dance with roots from Czechoslovakia highlights both the grace and femininity of the daughters of the social elite. Gowns of imported fabric and lace fans serve notice to all of their unquestionable upbringing.

ENGANOSA

A Filipinized Spanish ***Pandango*** performed by the social elite.
Dance steps include the ***mazurka*** from Poland and the ***balse*** from Germany.

AWIT NG BAYAN KONG SINTA

The patriotic ***kundiman*** or nationalist song found its zenith during the height of Philippine revolution. The verses speak of a person's love of country as strong as the love for another person.

SINAKIKI

Courtship activities among the rich was difficult under the watchful eye of chaperones. In this dance from the Bicol region, the male's movements imitate a love-struck rooster enticed by his partner.

BIRGINIA

Introduced by American Thomasites at the close of the 1800s, this Filipinized Virginia reel features American-style dresses and music reminiscent of "Home Sweet Home."

JOTA DE MANILA

The ***jota*** from Spain, a dance in triple meter, was a popular dance form that took many forms and figures throughout the islands. This version, performed by generals of the Philippine revolutionary army and their escorts, feature unstrung bamboo castanets.

> *Since their orientation vacillated between the ruling and the lower classes, the ilustrados, like the rising classes from which they emerged, were both reformist and revolutionary. Their grievances impelled them to relate to the people, but because they regarded themselves as social superiors of the masses, they also related to the ruling power.*
>
> *~~Renato Constantino, 1975.*

LIFE CYCLE

PINTIG NG BUHAY

LIFE'S PULSE

Starting from birth and spanning the entire human lifecycle, dance, music and song play an instrumental role in traditional Philippine socieities. The various stages of life are punctuated by special dances, rites and rituals that serve to reinforce and celebrate each phase. As regular as the human heartbeat, the rhythm or pulse of the dances are common amongst the diverse Philippine peoples.

TAWGON HAPNON/LAGUDAS

Among the Talaandig of Bukidnon province, birth is announced through a call to villagers that a woman's time is near. Males are not allowed in the house while a proud father displays his son to the villagers and dances to offer his thanks to the benevolent spirits above.

IDUDU

Meaning *lullaby*, Tingguian couples are featured in a role reversal dance. Women tend to the fields while males stay at home and tend to the baby.

Before you were born, I loved you little one.
I knew you before you were born.
Before you saw light, I knew of your gentle
nature from your movements inside my womb.
Before you were born, I heard your name.

~~Negrito verse

KAPAGAPIR

The graceful style of walking known as ***kini-kini***, Maranao females of royal status are expected to learn and use this walk in public as a declaration of their lineage.

SAGAYAN

Young Maguindanaon males are introduced to this trance dance as they enter manhood. The dance movements display the fervor of a young warrior as he battles unseen adversaries.

BANGA

Amongst the Kalinga, group dancing is common during community celebrations such as prestige feasts and peace pacts. Women balance clay pots filled with water while men keep time with bamboo instruments. Accompanying the dance are songs known as ***salidummay***.

MANMANOK

Courtship among the Bago tribe takes the form of the movements of empassioned male roosters and female hens. Three males attempt to attract the female using their colorful blankets and showing off their dance abilities.

PINDULAS

The Yakan of Basilan island have a three-day wedding celebration known as the ***pagkawin***. Special costumes and facial decorations accentuate the dancers' fluid arm movements. The groom dances with a ***barong*** knife to signify his protection of his new bride.

DINUYA

Kadangyan, or rich persons, hold the ***dinuya*** celebration and invite as many relatives and villagers to participate in the feast. The socio-economic gathering serves to reinforce the prestige of the couple. Chickens are held as a sign of wealth.

PROVINCIAL

FIESTA

THE CELEBRATION OF SUPPLICATION

The ubiquitous barrio fiesta of the Philippines has its roots in the christianization of the islands, beginning in the 16th century. Indigenous practices were mixed with Christian beleifs and personalities to create a multitude of religious-themed festivals, feasts and celebrations. Two of the most enduring religious cults are the *Santo Nino*, or image of the Christ-child, and the *Santacruzan*, or Holy Cross. A plethora of dances and songs serve as backdrop for the unraveling of a typical fiesta, held throughout the year in virtually every barrio, town, village, or city throughout the islands.

PREPARATION/ SONG

Preparing the fiesta is often as enjoyable as the fiesta itself, the anctication of the gathering often encourages villagers to start celebrating early. Traditional ***balitaw***, or storytelling songs, are popular amongst the common folk who delight in the risque metaphors and poetic language of the songs.

SANTACRUZAN

The religious procession is the highlight of any fiesta, here the icon being the holy cross. A standard practice during the month of May that features beauties or ***sagalas*** playing the roles of historical figures.

PUTONGAN

A Tagalog song of honor and greeting directed to the village guests or leaders, the giving of crowns of flowers begins the festivities.

SALA TI MAIS

A harvest-related dance from Isabela province that focuses on thanksgiving for bountiful corn.

SAYAW SA LAMBAY

A mimetic dance imitating ***alimasag*** or blue crabs provides much delight for onlookers.

KURATSA

Impromptu dancing from Leyte shows the typical freewheeling and uninhibited nature of the natives from this area.

TINIKLING

Bamboo-pole dance re-enacting the capture of ***tikling*** birds by farmers.

LAPAY BANTIGUE

Seagulls frolicking on the shoreline of Bantigue, Zambales are the inspiration for this infectious dance.

SINULOG/ SUBLI

In honor of the image of the Santo Nino, or Christ-child, the oldest religious "cult" in the Philippines, a variety of forms of dance range from the subtle swaying of the single ***tindera*** or candle seller to the boisterous and choreographed movements of the contemporary-influenced competition.

Dios te salve, Maria.
Llena eres de gracia
El Senor es contigo
Y bendita Tu eres.
Entre todo las mujeres,
Y bendito es el fruto
De tu vientre, Jesus.

Santa Maria, Madre de Dios,
Ruega por nosotros.
Los pecadores, ahora y en la hora
De nuestra muerte. Amen.

~~Santacruzan (traditional)

CAST & CREW

"Dance & Song"
SAYAWIT
Adults

Alfred Tenazas
Allen Gorospe
Annalisa Padayhag
Avecita Jacinto
Barbara Ele
Barbara Rafael
Ben De Guzman
Bryan Gorospe
Cecilia Eloisa Go
Cedric Paul Mempin
Charito S. Pascua
Christine E. Sumiller
Dixon Serafico Perey
Elaine Yambao
Fermin Longcob
Joseph Pascua
Julie Santiano
Kevin Mejia
Lourdes A. Salvador
Madeline Mangune
Melissa Veluz-Abraham
Patricia Anne I. Perez
Pearl Grace Caminade
Richard Pastor
Ruby Santiano
Ruthie Estrada
Samantha Duenas
Theresa Militante
Wilfredo "Bugsy" C. Aguinaldo

"Legacy"
PAMANA
Our Children

Amanda Lee Duenas
Christian Magsino
Janeil E. Angos
Jerica Maculam
June Santiano
Kaimali'okeao Jacinto
Katie Brockert
Kristine Magsino
Leah Guerrero
Michelle Villapondo
Sarah Diaz
Timothy Brockert
Toni Pasion

MUSICIANS

Leonilo "Boy" Angos
Music Direction
Tagumpay de Leon
Rondalla Ensemble Direction
Joel Jacinto
Percussion Ensemble Direction
Rex Sampaga
Ador Tan
Patrick Tanega
Charlemagne Rafols
Madeline Mangune
Richard Pastor
Rehearsals
Wilfredo "Bugsy" C. Aguinaldo
Rehearsals

KNL VOLUNTEER CREW-BACK STAGE

Willis Veluz-Abraham
Stage Manager
Elizabeth Estrada
Jennifer Naragan
Manny Pestano
Peter Gutierrez

KNL VOLUNTEER CREW-LOBBY

Noi Abesamis
John Michael Gan
Tony Mendoza
Richelle Pastor
Anthony Sanmai
Juliet Santiano
Rollie Santiano

SOLOIST

Emeben Baysic

ACKNOWLEDGEMENTS

Ramon Obusan and the Ramon Obusan Folkloric Group--Dance and Music Research
Nitoy Gonzales--Composer
Lito Ricafort--Dance Consultant
Tom Shea--"Treasures of Our People" Note Card Designer
Roger Fojas--"Treasures of Our People" Photography
Rico Obusan--Production Consultant
Willis Veluz-Abraham--Stage Manager
Patricia Anne I. Perez--Concert Program Design
Emily Cariaga Caisip--DD2K T-shirt Design
Eliseo Art Silva--Visual Arts-Back Drops
Alfred Tenazas--KNL and DD2K Logo Identity
Sharon Donaldson & YWCA Santa Monica
Luzbertha Jacinto--Ternos
Laurca Family
Mrs. Ella Banique
Gail Matsui & Ginger Holguin, JAT
Kayumanggi Philippine Music Ensemble
L.A. Rondalla Club

SASTRE, TAILORS, AND COUTURE:

Fernando De Manila
Loi Borromeo, Loi's Creations
Ramon Fortun
Rizzi Sison
Lilia Mallo
Mother Payuyo
Margarita Pamintuan

Eduardo Mejia

DD2K Volunteers

Pamana Parents

Our Families

KNL Members Past, Present and Future

Thank you all for sharing in our journey this past decade. We hope you will continue the journey with us, as we further discover, learn and share the treasures of our people, our "kayamanan ng lahi."

Magkaugnay,

Ave & Joel,
Barbs & Boy,
and all of KNL

Kayamanan Ng Lahi Philippine Folk Arts' artistic process is based on a cultural anthropological framework of Philippine dance and music. This approach provides a strong and appropriate foundation for the translation of anthropological material into folkloric dance and music for presentation in variety of educational and artistic settings.

Kayamanan Ng Lahi strives to present and promote the full spectrum of traditional folk and folkloric Philippine dance and music forms and styles through distinct, regional repertoires that display a high degree of ideological content, technical execution and material culture appropriateness. The group's performances are enhanced by live musical accompaniment provided by an accomplished ethnic percussion and rondalla (Filipino native-stringed band) ensembles, as well as by an extensive costume and dance property inventory.

Kayamanan Ng Lahi continues to strives to play a leadership role in providing technical assistance and training, consultation, and providing innovative and culturally appropriate programs in folk dance education, instruction and planning to over 50 student, community folk dance groups throughout California and across the United States.

PAST PERFORMANCE REVIEW EXCERPTS BY LA TIMES:

"...Kayamanan Ng Lahi honored that same tradition with artful dances anchored in daily work activities and human relationships"

"...with enough performance power to make Kayamanan Ng Lahi's most ambitious project to date consistently exciting and a triumph and enlightened cultural preservation"

"...accompanied by a group of superior percussion and fret musicians under the direction of Boy Angos"

"...soft stepping charm and musicians who filled the air with romantic strings...they seemed to combine the formality of a cotillion with the sweet pleasure of rocking in a hammock"

HIGHLIGHTS OF ACCOMPLISHMENTS

** Awarded multi-year grants from the California Arts Council in 1995 and 1998 with resulting projects:

** Tuklas Sining Cultural Workshop Series I, 1996 (6-session series providing basic overview of Philippine dance for leadership of community and school-based groups).

** Palabuniyan Project, 1998 (traditional kulintang music workshop series featuring NEA National Heritage Fellow Awardee, Danongan Kalanduyan).

** Philippine Dance Gathering, 1999 (unprecedented gathering of over 75 Philippine dance practitioners and representing 20 community and school-based groups, scholars and resource specialists, in a collaborative setting to strengthen and develop Philippine dance in America).

** Awarded multi-year grants from the L.A. County Arts Commission, Organizational Grant Program I, 1999, to develop a marketing/publicity campaign and a folkloric dance and music concert for 2000.

** Four self-produced full-length Philippine dance and music concerts: Tertulia (1992); Lakbay Diwa (1996); Tungo Sa Kalayaan (1998), and Decade of Discovery (2000).

** Touring engagements throughout California, Nevada, Washington, Illinois, and Hawaii.

** Music and dance lecture/demonstrations and concerts sponsored by: Music Department, University of California, Riverside (UCR), Music Department, University of California, Irving (UCI), and the Multi-Cultural Center, University of California, Santa Barbara (UCSB).

** Co-produced "Puentes Culturales" (cultural bridges) program in collaboration with Festival of Philippine Arts and Culture (FPAC), Danza Floricanto, Kayumanggi Philippine Music Ensemble and Los Romanticos, August 1998.

** Co-produced with East West Players "Women on the Other Side of the World" play, 1997.

** Part of cast in "Debut" a feature film directed by Gene Cahayon.

** Part of cast of "Fake," a well-received performance arts play written and directed by Chris Sicat.

** 3-week cultural immersion trip with 20 group members to the Philippines to participate in the 1998 Philippine International Dance Conference and Festival and to conduct fieldwork research and undergo intense dance training and instruction, 1998.

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